

ETUDE

SEPTEMBER 1950 • 30 CENTS

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LISZT'S "HUNGARIAN RHAPSODY NO. 1 IN F" INTERPRETED BY ROBERT RIGGS

Audiences I Have Known *Artur Rubinstein*

Schoenberg's New World *L. O. Symkins*

The Secret of Bel Canto *Eugene Casselman*

Short-Cut to Symphony *H. P. Youngman*

What Is Technique? *Simon Barere*

I Learned Piano at 50 *C. C. Austin*

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- 2450 Soldiers March, Op. 68, No. 2 Schumann
- 3749 Valsette Sibelius
- 2393 Chanson Triste, Op. 40, No. 2 Tchaikowsky
- 2451 March of the Tin Soldiers Tchaikowsky
- 3718 Sweet Dreams, Op. 39, No. 21 Tchaikowsky

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Ernst Krenek, chairman of the department of composition of Chicago Musical College, has accepted a commission from the college to write an opera especially designed for television. He has been granted a leave of absence in order to devote full time to the project. The commission was made possible by a \$2000 grant-in-aid to the Chicago Musical College by Dimitri Mitropoulos, musical director, of the New York Philharmonic Symphony Orchestra.

New Works heard for the first time this summer included Marion Bauer's Prelude and Fugue for Flute and Strings, premiered by Ruth Freeman and the Chautauqua Symphony; Anthony Donato's Sonata No. 2 for violin and piano, played by Robert Quick and Gui Mombaerts in Evanston, Ill.; Elie Siegmeister's Soliloquy for Flute and Strings, played at the Woodstock, N. Y., Playhouse; and Nathaniel Dett's oratorio, "The Ordering of Moses," presented in Washington by the National Negro Opera Company.

C. W. Dieckmann of Decatur, Ga., is winner of the \$100 prize in the seventh annual Herbert Memorial Psalm Tune Competition conducted by Monmouth College, Monmouth, Ill.

The catalogue of the B. F. Wood Music Co., established in Boston in 1893, has been purchased by Mills Music, Inc., of New York.

Gerson Yessin, pianist, first student to receive a grant-in-aid

from the Olga Samaroff Foundation, was soloist in July with the New York Philharmonic-Symphony at Lewisohn Stadium, playing the first performance of Elizabeth Firestone's Concerto for Piano and Orchestra.

The Budapest String Quartet this summer completed its tenth season of concerts at Mills College, Oakland, California. It was also the 22d season of summer chamber music offered by the college.

Rembrandt's "Portrait of a Student" has been presented by the heirs of Otto Kahn to the Metropolitan Opera Company. The \$125,000 painting will be sold to provide funds for new scenery. Kahn, friend and benefactor of the Metropolitan, was on its board of directors 23 years.

Leonard Bernstein's "Age of Anxiety" for piano and orchestra was performed in July at the Holland Music Festival. The composer was soloist in the work with the Hague Residence Orchestra, conducted by William Van Otterloo.

Sir Malcolm Sargent is the new head of the BBC Symphony Orchestra, succeeding Sir Adrian Boult.

Thomas J. Crawford, Canadian organist and composer, last month celebrated his 60th anniversary as a church organist by playing a recital of his own compositions at Grace-Church-on-the-Hill, Toronto.

COMPETITIONS

- Competitions for scholarships to aid music study in Milan, Paris, Vienna, London and other European music centers are announced by the State Department for the 1951-52 academic year. All details may be secured from the Institute of International Education, 2 West 45th Street, New York City. The deadline for making applications is October 15, 1950.

- The Friends of Harvey Gaul, Inc., announce their fourth annual composition contest. Prizes will be \$300 for a work for stringed instrument, or any form of chamber music for strings, and \$100 for a harp solo or any ensemble featuring the harp. Closing date, Dec. 1, 1950. Details from Mr. Victor Saudek, chairman, the Friends of Harvey Gaul, Inc., 315 Shady Ave., Pittsburgh 6, Pa.

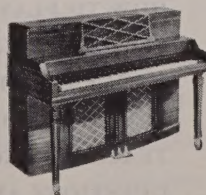
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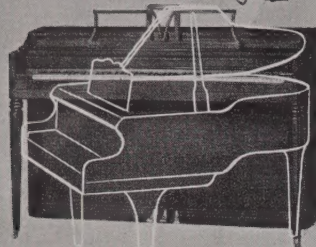
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Vol. 68 No. 9

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Authors in This Issue . . .

ARTUR RUBINSTEIN (*"Audiences I have Known,"* p. 11) began his career as a child prodigy, and toured Europe while still in his teens. In 1937 he came to this country, rapidly established himself as one of America's favorite pianists, and settled down to live in California.

"I learned to play the violin in my early days, when I was raised on the prairies of Manitoba, Canada," writes **E. V. SUNDT** (*"Why Can't We Have Better Violin Strings?"* p. 18). "I always dreamed of the time when I could come to Chicago and study. I did get to Chicago, all right, but got so preoccupied in engineering work that I never did study the violin further; consequently I am a very poor player at this time. But, as a hobby, I hope to contribute something from my engineering background that will be of some service to the art."

Mr. Sundt is president of Littelfuse, Inc., which he founded in 1927, and for which he directs all engineering and research. He is the holder of several fuse patents, and has developed anti-vibration fuses, heavy-duty aircraft fuses, instrument fuses rated as low as one milliamper (the finest fuses made in the world), fine wire thermocouples and many other devices for the aviation, radio and instrument industries. He lives with his wife and two children in a suburb of Chicago.

WADE VAN DORE (*"Tuner's Tantrum,"* p. 15) turned to piano-tuning after experience as a farmer, bookstore clerk, gardener, Youth Hostel houseparent, lumberjack, and factory worker, and enjoying such extremes as living Indian-fashion in the Canadian woods and writing sophisticated poetry. As part of his training for piano-tuning, he became an apprentice in a piano shop, and later traveled as a journeyman tuner. A native of Michigan, he is at present poet-in-residence and piano-tuner at Marlboro College in Vermont.

This Month's Cover

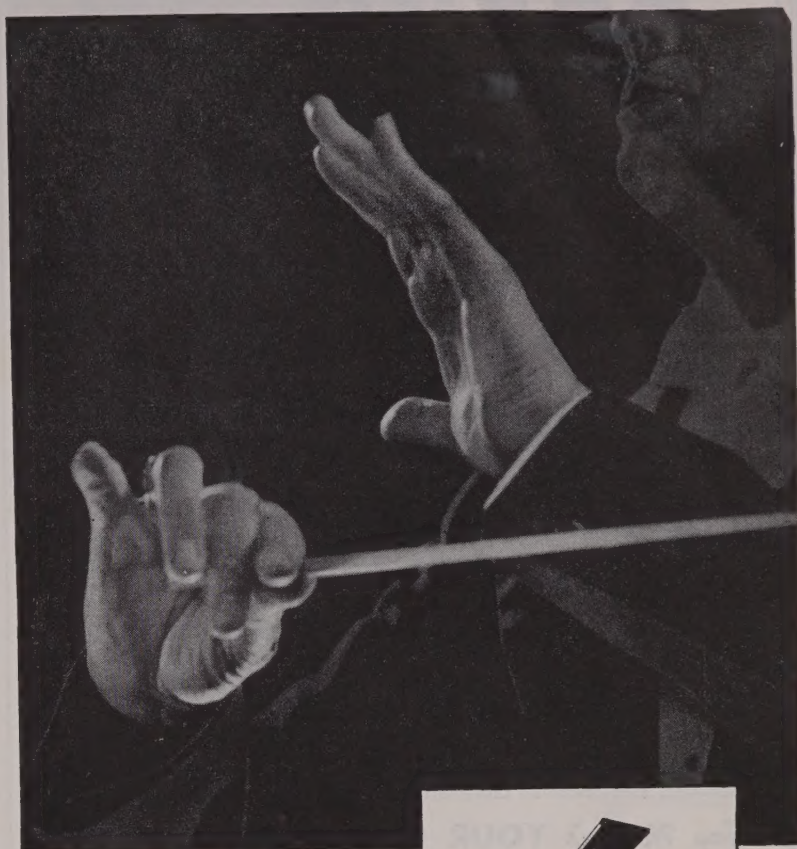
For all his cosmopolitan polish, Franz Liszt remained a Hungarian at heart. A visit to his homeland in 1840 inspired him with new enthusiasm for the wild gypsy folk-music he had heard as a boy. His fifteen Hungarian Rhapsodies were the result.

In his interpretation of "Hungarian Rhapsody No. 1," Artist **ROBERT RIGGS** brings to life the square of an isolated Hungarian village during a harvest festival. This is the *Czardas*, the whirling national dance of the Magyars. Rural Hungarian costumes—the odd green hats of the men, braided queues of the girls, the profusion of bright embroidery—are presented in authentic detail. The painting is from the Capehart Collection, courtesy Capehart-Farnsworth Corp.

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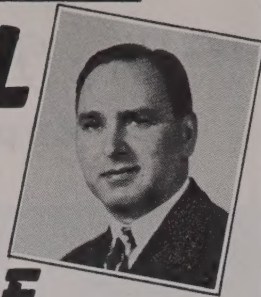
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MUSICAL

Miscellany

By NICOLAS SLONIMSKY

ANTON RUBINSTEIN is now remembered chiefly by his sentimental "Melody in F." In his lifetime he was regarded not only as a great pianist, but also as a great composer. Liszt addressed Rubinstein in his letters as "Dear Van II," the Van I being Ludwig van Beethoven! Rubinstein's name was on everybody's lips. When an American art critic expressed the opinion that a certain painting was the greatest "since Rubens' time," it came out in print as "since Rubinstein."

The question of correct pronunciation of Rubinstein's name was raised in his presence. He explained that it was very simple: put the accent on the first syllable as in English; or on the last as in French, or on both first and last syllables, as in Russian. The name itself is German, and means "a ruby stone."

With all his worldly success, Rubinstein was not a pompous man, and could take a joke on himself. He used to tell this story. After a concert which he gave at the Metternich palace in Vienna, the doorman announced the carriages of departing guests: "Carriage of his Highness Prince Esterhazy! Carriage of his Excellency Count von Neipperg! . . . The pianist's droshky!" . . .

During his tour in Scotland, Rubinstein happened to be sitting alone in a restaurant, sipping his soda water. A Scot approached him and said: "You are Rubinstein?" "Yes," replied Rubinstein. "Do you like Beethoven?" the Scot asked. "Beethoven—good," said Rubinstein. "Do you like Wagner?" "Wagner—no good," was the reply. Rubinstein's dislike of Wagner antagonized the Wagnerites, and the feud was carried even beyond the grave. When Hans Richter, an ardent Wagnerite, was asked to conduct a memorial concert of Rubinstein's music after

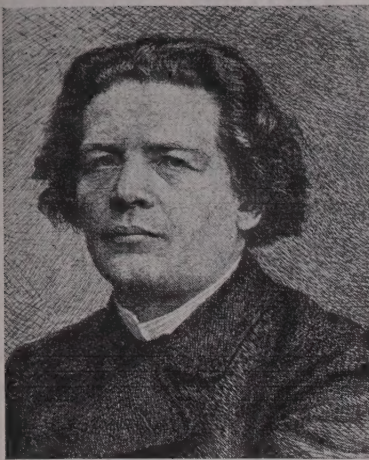
his death, he refused, stating that he would not play the music of a hater of Richard Wagner.

The tallest tale ever told for the purpose of musical advertising was given out by an operatic diva in the 1880's. She was traveling to the golden and still fairly wild West when the train was attacked by railway robbers. As they proceeded to remove her valuables, the prima donna pleaded: "I need these jewels for my work! I am an opera singer!" "An opera singer, eh? Prove it by singing an aria," demanded the leader of the gang. "What? To sing without flowers, without an orchestra?" exclaimed the diva. "Never!" The chieftain hesitated a moment and then declared: "You must be a true artist," and with a courteous bow returned the lady's jewelry.

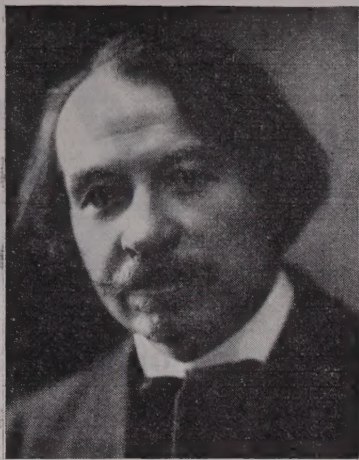
An aspiring composer asked Leopold Godowsky to let him play his last composition for him. "If it is really your last, I will gladly hear it," replied Godowsky.

SHOULD the orchestra be invisible in opera houses? Gustave Charpentier suggests this idea in a letter published in "Le Ménestrel" of July 8, 1894. He gives these reasons: (1) The sight of the orchestra intercepts dramatic emotion from stage action; (2) it is impossible to hear the singers from the front row; (3) the conductor has to wear formal attire whereas in an orchestra screened from the audience, he could work in shirtsleeves, "inflaming the musicians with the ardor which is impossible to convey dressed in tails."

Interestingly enough, the idea of separating the orchestra and the audience was anticipated by composer André Grétry who advocated a return to the classical theatre, with the orchestra placed behind a partition. Grétry was particularly opposed to the loges,



ANTON RUBINSTEIN
"Wagner—no good"



GUSTAVE CHARPENTIER
"... inflaming the musicians"

which he described as gossip nests which interfere with the enjoyment of the presentation.

Paul Hindemith, who always has a good story to tell, relates that when he played in Germany before the war a group of boys besieged him for autographs. "But what are you going to do with my signatures?" asked Hindemith. "Swap them," was the answer. "Ten of your autographs will get us one of Max Schmeling's."

A pianist who appeared as soloist with the impeccable Karl Muck, thanked him effusively after the concert. "It was such a rare pleasure to play with you," he gushed. "The pleasure was all yours," replied Muck coldly.

An opera singer, no longer in her prime and suffering from chronic flatness of pitch, gave one of a series of farewell song recitals. She had an able accompanist, yet a reviewer complained that "the concert was marred by the unfortunate tendency of the pianist to play sharp."

A timpani player had 132 bars of rests. He asked the conductor to make sure to give him a cue. "I cannot," replied the conductor. "Don't you see I'm busy conducting?"

Tales of musical watches:

Sarasate received thirty-two gold watches from kings, dukes and rich admirers. One watch was in the form of a violin . . . Rossini had a watch with an inscription in Arabic around the face. He asked a learned orientalist to explain the

meaning of the letters, and was told that the inscription had a cabalistic meaning of obscure and perhaps ominous significance. Rossini, who was superstitious by nature, stopped wearing the watch. It was found, after his death, in a secret compartment of the secretary bookcase in his Paris villa.

PAGANINI made an arrangement for G-string alone of the Prayer from Rossini's opera "Moses." It was quite a stunt to play, considering that the violin part goes up to high G three octaves above the open string. He played it at a concert in Florence. Returning home in a carriage, he asked the coachman what was the fare. "Ten francs," was the reply. Paganini was surprised at this charge which was disproportionately high. "But this is what one has to pay for admission to your concerts," remarked the coachman. "All right," retorted the quick-witted Paganini, "I will pay you the ten francs if you take me home on one wheel."

The name of Hanslick, the anti-Wagnerite critic, was a bugaboo in the Wagner household. Cosima Wagner used to scare little Siegfried into obedience by telling him: "Der Hanslick kommt!" ("Here comes Hanslick!")

A violinist played at a party at which a well-known comedian was also present. In a particularly difficult passage, he performed a squeaky harmonic. This struck the comedian as very funny, and he roared with laughter. The violinist reprimanded him for this. "I never laugh at your performances," he said pointedly.



sively, as does virtually every famous artist of today: Abram, Anderson, Grainger, Lipatti, Petri, Uninsky, Teltschik Brothers, and many more.

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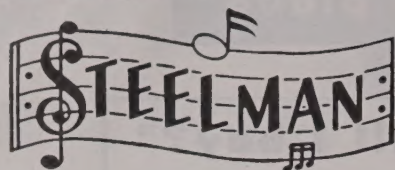


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By GEORGE GASCOYNE

Borodin: *Quartet No. 2*

The Galimir Quartet plays Borodin's String Quartet No. 2 in an effective performance for Period Records. Accompanying the quartet is the work with movements by Glazounov, Liadov and Rimsky-Korsakoff written in honor of the birthday of the Russian music patron and publisher Belaiev.

Pergolesi: "*Salve Regina*"

Patricia Neway, soprano star of Gian-Carlo Menotti's new opera, "The Consul," sings a fine, stirring performance of Pergolesi's "Salve Regina" on a new long-playing disc released by Allegro Records.

Haydn: *Missa Solemnis in D Minor*

The Haydn Society of Boston, which recently announced its praiseworthy intention of recording Haydn's less-performed works, has issued another record in its series, the *Missa Solemnis in D Minor* ("Nelson" Mass).

The Mass, third in a series of six which Haydn wrote at the time of his visit to London (1790-95), is representative of the composer's mature style, and is a moving, effective work. Music lovers are indebted to the Haydn Society for making it available on records.

The Mass was recorded in Vienna, under the direction of the American conductor Jonathan Sternberg, with the Vienna Philharmonic Orchestra and the Akademie Chorus of Vienna.

The Haydn Society announces that other works of Haydn are to be recorded, in line with its policy of selecting only those compositions not generally available on commercial labels.

Offenbach: "*Tales of Hoffmann*"

Columbia Records have released a full-length recorded version of Offenbach's "Tales of Hoffmann," on three 12-inch long-playing discs, in an authoritative performance by artists of the Opéra-Comique, under the direction of André Cluytens.

der the direction of André Cluytens.

The only principal not a member of the Opéra-Comique is Raoul Jobin, the Metropolitan tenor, whose brilliant, dramatic voice is admirably suited to the music of Hoffmann. The difficult coloratura role of Olympia is well sung by Renée Doria. Hoffmann's two other loves are heard in moderately good performances by Vina Bovy and Georgi Boué. Ensemble is excellent, and the music sparkles with true Offenbachian gaiety.

Brahms: *Piano Quartet in A, Op. 26*

The New Friends of Music Quartet, Hortense Monath, pianist, Bronislav Gimpel, violinist, Frank Brief, violist, and Jascha Bernstein, cellist, offer a vigorous, well-paced reading of Brahms' Piano Quartet in A, Op. 26, on an Allegro LP record.

Contralto Arias

Elizabeth Wysor, American contralto, has recorded for Continental an album of famous operatic arias with Zoltan Fekete and the Vienna Symphony Orchestra. Represented are excerpts from "Alceste," "La Clemenza di Tito," "Un Ballo in Maschera," "Le Prophete," "Götterdämmerung," "Rheingold" and "Tristan und Isolde." Miss Wysor's voice is a magnificent instrument of remarkably wide range, and it is well displayed in the taxing program she sings on these records. Technically, the recording is inferior.

Beethoven: *Sonata in C Minor, Op. 30, No. 2*

For Columbia, the violinists Joseph Szigeti and pianist Mieczyslaw Horszowsky join in a thoughtful, musicianly reading of the Beethoven Sonata in C Minor, Op. 30, No. 2. Mr. Szigeti's playing is, as usual, urbane, polished and capable of projecting every nuance of the music. Mr. Horszowsky is a deft collaborator.

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Music Lover's

BOOKSHELF

By **THOMAS FAULKNER**

**RACHMANINOFF:
The Man and His Music**

By John Culshaw

IN THE same mail with Mr. Culshaw's book arrived a candid appraisal of it by Noel Farrand, secretary of the Rachmaninoff Society in New York City. We are reprinting herewith, by permission of Mr. Farrand and the Society, what must be considered an authoritative opinion on the latest addition to Rachmaninoff literature.

Here is Mr. Farrand's statement:

"The value of this work, as a critical study, seems to us to be suspect. Its analytical material appears sketchy and dependent often upon generalized statements, such as 'Formally, it (the Third Symphony) is exactly similar to the Second' (a remark disproved by reference to the score), or departures into romanticized description. Throughout the book Mr. Culshaw attempts an exposition of Rachmaninoff's compositorial vices as well as of his virtues. It is significant that he fails entirely to treat of this composer's gravest defect—an abuse of sequence as a developmental procedure, and an over-reliance upon this device in general. One doubts whether the word 'sequence' is to be found in the text. It is a singular omission in a work which purports to be a critical study. One is shocked, too, by a disavowal of an obligation to examine Rachmaninoff's harmonic equipment in the chapter on style.

"There are over twenty errors pertaining to score analysis (i.e. listing of related material as episodic, confusion of tonalities because of misread key-signatures or fundamentals, formal misconceptions such as the above-quoted), as well as mistakes of chronology, historical data, etc.

"We do not feel that Mr. Culshaw's book constitutes a contribution to the critical literature on this composer, or that it is in any

way to be recommended to students.

Noel Farrand, Secretary
Rachmaninoff Society"
Oxford University Press, \$3

**A COMPANION
to Mozart's Piano Concertos**

By Arthur Hutchings

A VOLUME of program-notes which is reprinted within two years is generally a work of solid merit. This is the case with Mr. Hutchings' Mozart book, which made its debut in 1948 and has just been brought out in a second edition.

Mr. Hutchings' approach to the business at hand is both scholarly and readable. His analyses are copiously illustrated with musical examples, and, besides considering the structure of the concertos, offer valuable advice regarding their interpretation in performance.

Mr. Hutchings is clearly second to none in his perception of the beauty of Mozart's scores. At the same time, he resists heroically the temptation to rhapsodize in the manner of the late Philip Hale, in which manner the double-basses always suggest giant footsteps and the woodwinds are like a breeze rustling in the trees.

A concluding section on "Mozart and Modern Performance" is full of common-sense. Of performers who place great stress on making external details authentic, yet neglect to search for the essence of true Mozartean playing, Mr. Hutchings has this to say:

"To put candles on the desks, issue wigs and cravats, provide a harpsichord, and yet regard Breitkopf and Härtel as sacrosanct, is to give ourselves an interesting and jolly evening's entertainment, no more to be confused with accurate Mozart-playing than a recent and interesting reading of 'Twelfth Night' by phoneticians is to be confused with 'Shakespeare as he wrote it.'"

An in- (Continued on Page 9)

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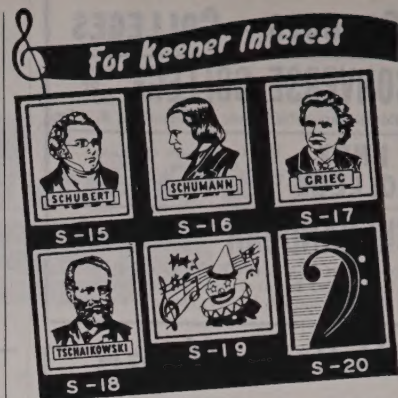
Next Month . . .

MANY MUSICIANS think of George Gershwin as a gifted but untrained composer, a song-plugger who played the piano with one finger. Actually Gershwin went through a severe course of study with Edward Kilenyi, learning harmony, counterpoint and orchestration. Next month Mr. Kilenyi, now on the musical staff of 20th Century-Fox in Hollywood, tells about "MY STAR PUPIL—GEORGE GERSHWIN." The composer's counterpoint exercises, unearthed from now-faded manuscript books and published for the first time anywhere, show actual steps in the training of George Gershwin.

Every teacher has seen misfits in music study—students who haven't the finger dexterity to become pianists, students with good fingers who lack the keen pitch discernment needed for violin playing, and so on. Some shouldn't be studying at all. Others are studying the wrong instrument. Now modern science has taken the guesswork out of this phase of music study. The Seashore, O'Connor, Otis and Kuder tests reveal innate musical aptitude and suggest the proper instrument for the pupil. How the tests work is explained by **HYMAN GOLDSTEIN**, a violin teacher of North Bergen, N. J., who also is a practicing psychologist and member of the National Vocational Guidance Association.

Few music events of recent years have created such a sensation as the debut of **LJUBA WELITCH** in "Salome." In other roles Mme. Welitch has proved herself an artist of the first rank. Next month the famous soprano will reveal to ETUDE readers the technique of her phenomenal vocal control.

Parent-teacher cooperation is one of the most important factors in successful music study, maintains **RUTH TEEPLE REID**, a piano teacher in San Diego, California. Next month Mrs. Reid will describe the ingenious method she has evolved for keeping parents as well as pupils interested.



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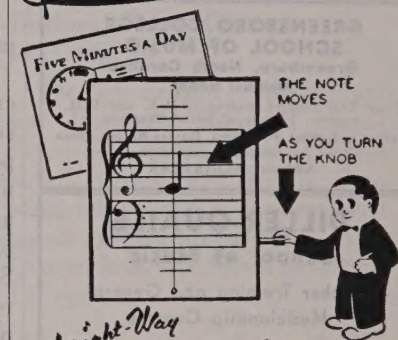
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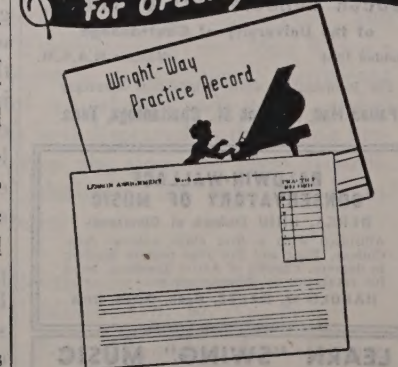
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MUSIC LOVER'S BOOKSHELF

(Continued from Page 7)

telligent music guide for the layman, Mr. Hutchings' Mozart book also might offer seasoned performers food for thought.

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THE NEW GUIDE TO RECORDED MUSIC

By Irving Kolodin

THIS IS the third edition of Mr. Kolodin's encyclopedic survey of recorded music, domestic and foreign. The latest revision includes over 700 new records added to the repertoire since 1946, when the second edition appeared.

The new volume, like its predecessors, ranks as the most complete, most elaborate and most thorough treatment of the subject which has yet appeared in print, with the possible exception of the *Gramophone Shop Encyclopedia*. The latter, however, is a simple tabulation, while Mr. Kolodin, abandoning all pretense of the objectivity generally associated with the encyclopedist, presents his own likes and dislikes vehemently and at length. The result is a forthright and forceful appraisal of music on records.

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MUSIC AS A HOBBY

By Fred B. Barton

THIS IS A NEW, revised edition of a book which first appeared in 1941, and which is stimulating reading for all music lovers.

Mr. Barton hammers away at the point that people don't know how much fun music can be until they try, and that there's no time like the present to get started.

He also gives advice to musical newcomers about selecting an instrument, organizing a neighborhood orchestra, interesting one's children in music, and making intelligent use of radio and record player.

Mr. Barton writes with the enthusiasm of an amateur, in the best sense of the word. Erudite musicians may turn up their noses at the work, finding some of his ideas of music and musical performance extremely naive. But it is impossible not to relish the immense gusto with which Mr. Barton rides his favorite hobby.

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Audiences I Have Known

BY ARTUR RUBINSTEIN

I was flabbergasted. "But," I protested, "no one applauded. Does that mean they liked me?"

"Oh, that! Don't worry about that," the impresario assured me. "The critic on our newspaper has been instructing our music lovers in etiquette. He believes that applause during a concert destroys the mood of appreciation and is a vulgar display in the presence of great art. He has convinced the whole town that silence is the greatest tribute to be shown an artist. Come, the entire audience is waiting for you in the square."

Spain has always been dear to my heart. I have not played there for many years, but I cherish my first visit there in 1916. Instead of the eight concerts I was scheduled to play, I performed more than 100 in eight months. I was amazed by the wealth of folk music and after studying scores of many Spanish composers, it dawned on me that Spain has contributed so little to our symphonic literature because its composers have tried too consciously to be unSpanish. They have been afraid to be identified with folk music—the songs of the man on the street. Even native concert pianists and violinists are generally poor performers of Flamenco music because they treat it as a high art form.

If Spanish musicians make a mistake in being too unSpanish, it seems to me that German musicians make the opposite error of being too Germanic. The Germans are—*by nature*—the most unmusical nation in the world. I do not say this out of capriciousness and I am aware that many persons hold different viewpoints. For more than a century, we have tendered the Germans respect for their musical authority. But I know German musical life. I was educated there, (Continued on Page 49)

AUDIENCES are as diverse as the countries they live in. What is liked by one audience will not always please another. I have found that Chopin will move audiences in Tokyo as well as Kalamazoo, Paris, London and New York; on the other hand, I have met with lack of understanding for Bach in Japan, with a distaste for Tchaikovsky in France, with coldness for Brahms in some Latin countries and little enthusiasm for Mozart in certain Italian cities. And in the United States, as in other countries, audiences frequently do not understand the language of their contemporary composers.

While Chopin is appreciated in all corners of the globe, audiences manifest their love in various ways. One may cheer; another remain silent. It indicates no more than a different manner of expression. An American will show friendship by a warm handshake; the Russian will kiss his friend, whether it be male or female. This difference in audience temperament has accounted for the most baffling and paralyzing moments of my artistic life. It took many years to understand.

Once, when I played for the first time

in a Spanish town, my opening selection was greeted with absolute silence. I was puzzled. I went on with my program disturbed and a little shaken. With the second number, the silence in the auditorium became frightening. Desperately I uncorked all my resources. Composition followed composition; silence followed silence. I was in despair, but the final number was yet to come. It was a Liszt array of glittering pyrotechnics which never failed to bring down the house. The piece concluded; not a hand stirred. I had played to a house full of mummies. I rose from the piano, forced a stiff bow, and fled to my dressing room.

A moment later, the local impresario bounded in, embraced me, and babbled endlessly: such a success!—never before had the people been so free with praise!—their enthusiasm was unbounded!

Taken aback, I thanked him for his kindness, told him how thoughtful he was of my feelings after such a fiasco. "It was obvious," I moaned, "not even one person liked me."

"Like you!" he chortled. "They want you to play again—tomorrow."



ARNOLD SCHOENBERG'S

New World of Dodecaphonic Music

What is twelve-tone music? How does it function, and why?
Read this authoritative answer from a well-known expert.

By L. O. SYMKINS

WHenever and wherever sophisticated musicians gather, there is likely to be a discussion, probably of twelve-tone music. Even in the Hollywood, the uncanny potentialities of this new technique of composition are beginning to be exploited to create an atmosphere of mystery and suspense on the sound track.

What is so startling about twelve-tone music? We have had the twelve different notes of the chromatic scale with us for centuries. What is then the difference between old-fashioned chromaticism and the fangled twelve-tone music? The difference lies in a new organization. In classical music, chromatics are used as passing tones from one diatonic degree to another. In twelve-tone music, all twelve notes of the chromatic scale are equally important. Perhaps it is a good idea to use a special word, dodecaphonic, for this new method of twelve different notes. Dodeca means twelve in Greek, and dodecaphonic means "pertaining to twelve sounds." This technique is adopted in France, where it is called Musique Dodécaphonique, and in Italy, Musica Dodecafónica.

The creator of dodecaphonic music is Arnold Schoenberg, the great Austrian composer who came to America in 1934 and settled in California. He prefers to call his invention "a method of composing with twelve tones," and objects to such terms as "the twelve-tone system" or "twelve-tone technique." The idea of composing music based on twelve different notes occurred to Schoenberg in December, 1914. His intention was, as he explains himself, "to base the structure of my music consciously on a unifying idea, which produces not only the other ideas but regulates also their accompaniment and the chords." This "unifying idea" is a basic tone-row of twelve different notes, or "twelve-tone series."

The tone-row constitutes the sole foundation of the entire composition. In a dodecaphonic piece of music, this tone-row usually appears in four transformations: (1) original; (2) intervallic melodic version; (3) retrograde or reverse motion, also called "crab" even though real crabs walk sideways and not backwards; (4) melodic inversion of the crab.

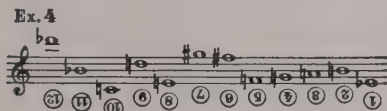
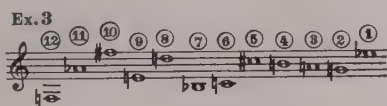
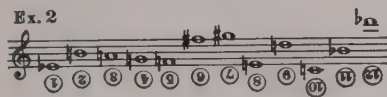
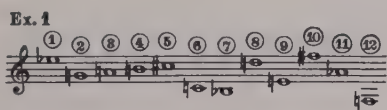
All four of these forms can be transformed to begin on any of the 12 notes of the chromatic scale, adding up to 48 transformations in all.

Schoenberg used a tone-row of 12 different notes for the first time in the Waltz from his Piano Suite, Op. 23. But he dates the real beginning of his method from the "Serenade," Opus 24, for voice, clarinet,

bass-clarinets, mandolin, guitar, violin, viola and violoncello, composed in 1924. "Here," he writes, "I became suddenly conscious of the real meaning of my aim: unity and regularity, which unconsciously had led me this way."

To illustrate the method of twelve-tone composition, let us take the basic tone-row of Schoenberg's Quintet for woodwinds, Op. 26. Its original form has these 12 notes: E-flat, G, A, B, C-sharp, C, B-flat, D, E, F-sharp, A-flat and F. In its melodic inversion, the intervals change their direction. Instead of E-flat going down to G, four whole tones down, it moves four whole tones up to B natural. The next step in the original tone-row is a whole tone up; in the inversion it will be one whole tone down, and so on.

In the crab, the notes will be F, A-flat, F-sharp, etc., reading the basic tone-row backwards. In the crab of the inversion, the notes of the inverted tone-row are read backwards.



The peculiarity of dodecaphonic music is that harmony, as well as melody, is derived from the basic tone-row. A twelve-tone series may begin as an unaccompanied melody, horizontally, then continue vertically into harmony, or it may pick up a contrapuntal lead on a diagonal. The rhythmic pattern of a dodecaphonic piece is absolutely free, and this adds enormously to the variety of melodic and contrapuntal writing in twelve-tone music. Twelve being divisible by two, three, four, and six, it is very convenient to write dodecaphonic music in two, three, four, or six parts. In orchestral writing, a twelve-tone series may begin in one instrumental part, then skip to another. Or else two or more notes of the series are used together in different instruments. Under such circumstances, a dodecaphonic orchestral piece like Schoenberg's "Accompaniment to a Film Scene,"

Op. 34 (see Example 5), becomes a veritable cross-note puzzle. Analyzing an intricate twelve-tone piece provides a fascinating pastime to sharpen one's musical wits.

Ex. 5

In dodecaphonic notation, there is no difference between enharmonically equal notes—one may write A-flat or G sharp according to convenience. Remote sharps and flats, such as B-sharp or C-flat, occur very rarely, and double flats or double sharps are never used. For safety's sake, naturals are written in whether a cancellation is needed or not.

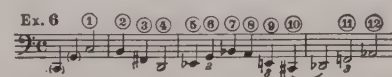
There is, of course, no key signature, because there is no tonality in dodecaphonic music. It is atonal. Atonality was the predecessor of dodecaphonic music, but it does not tell the whole story of twelve-tone composition. Dodecaphony is a tonality in an orderly arrangement of the emancipated 12 notes.

When the astronomer Huygens first observed the rings of Saturn, he announced his discovery in the form of a Latin anagram to insure priority pending publication of his paper. Something of a similar mystery surrounds the origin of twelve-tone music. Early in 1921, Schoenberg called in one of his pupils, Erwin Stein, and told him about the new "method of composing with twelve tones." "I then asked him to keep it a secret," Schoenberg recalls, "and to consider it as my private method." Schoenberg knew that another Viennese theorist and composer, Josef Matthias Hauer, was working on a method of composition based on six-note tropes, and making use of all twelve notes of the chromatic scale. "If I were to escape the danger of being his imitator," Schoenberg writes, "I had to unveil my secret. I called a meeting of friends and pupils, to which I also invited Hauer, and gave a lecture on this new method, illustrating it by examples of some finished compositions of mine. Everybody recognized that my method was quite different from others."

Josef Matthias Hauer is a picturesque personality. He spends his whole day in a Vienna café near his house, and has a special wooden armchair reserved for him there, with his name carved on its back. He refuses to surrender his priority claim on twelve-tone writing. He even had a rubber stamp made with the inscription: "Josef Matthias Hauer, der Geistiger Urheber und trotz vielen schlechten Nachahmern immer noch der einziger Kenner und Könnner der Zwölftonmusik." (Josef Matthias Hauer, the spiritual protagonist of twelve-tone music, and, despite many bad imitators, still the only one who knows and understands it.)

Still another Viennese musician, Fritz Klein, was working on the problem of twelve-tone composition at the time. Schoenberg has this to say regarding Klein's experiments: "Although I saw Klein's twelve-tone compositions about 1919, 1920, or 1921, I am not an imitator of him. I wrote a melody for a Scherzo, composed of 12 tones, in 1915. In the first edition of my 'Harmonielehre' (1911), there is a description of the new harmonies and their application which has probably influenced all these men who now want to become my models."

Of course, the point in dodecaphonic music is not just using 12 different notes for a melody, but unifying a complete composition by means of a single twelve-tone series. A melody of 12 different notes is found in "Also Sprach Zarathustra" by Richard Strauss, which was written in 1896. It occurs in the section, "Of Science." (See Example 6.) The notes are C, B, F-sharp, D, E-flat, G, B-flat, A, E, C-sharp, F, and A-flat. But it certainly is not a tone-



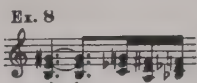
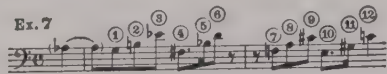
row in the Schoenbergian dodecaphonic sense. The Strauss phrase is too tonal, being made of harmonic figurations, in broken triads. In retrograde motion, these triads would still sound like harmonic figurations. If Strauss had attempted to use this phrase as a basis for a twelve-tone piece, the results would have been utterly undodecaphonic.

Liszt used a theme consisting of 12 different notes in his "Faust" Symphony, in the form of four consecutive augmented triads, chromatically descending, in broken chords. (See Example 7.)

In the concluding section of "L'Après-midi d'un Faune," Debussy used four triads, two major and two minor, adding up to 12 different notes. (See Example 8.) Needless to say, (Continued on next page)

Dodecaphonic Music *continued*

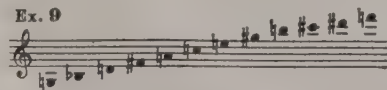
Debussy's procedure, like that followed by Liszt, was a result of enharmonic progressions, having nothing to do with the dodecaphonic method.



There is no discrimination in dodecaphonic music between dissonances and consonances. In fact, dissonances are preferred, if for no other reason than the fact that common triads and perfect cadences have been used so frequently in classical and romantic music.

This dodecaphonic predilection for dissonances naturally creates consternation whenever Schoenberg's music is performed. A piece by Schoenberg was described by a critic as combining "the best sound effects of a hen yard at feeding time, a brisk morning in Chinatown, and practice hour at a busy conservatory." Expressions like "the last word in cacophony and musical anarchy," "bogey noises," "avalanche of dissonance," "geometrical music important only on paper," "the nadir of decadence," are just a few of the invectives in Schoenberg's scrapbook. But the same words were once hurled against Wagner and Liszt.

Schoenberg's disciples developed his method each in a highly personal manner. The most famous of them, Alban Berg (1885-1935), used a type of twelve-tone



writing which came close to tonal music. The basic series in his Violin Concerto is built on triads (see Example 9), and is quite easy on the ear.

Another great Schoenbergian, Anton von Webern (1881-1945), extends the principle of non-repetition inherent in Schoenberg's method to the domain of tone col-

ors. Thus, in von Webern's *Sinfonietta*, each instrument in the orchestra is allowed to play only one note of the twelve-tone series; the next note must be picked up by some other instrument.

Among composers in the United States who have adopted the twelve-tone method, the most prominent is Vienna-born Ernst Krenek, who settled in America in 1938. He is also the author of the first manual of twelve-tone composition. The young dodecaphonic school in America is represented by George Perle. The foremost American woman dodecaphonist is Dika Newlin. The Englishwoman Elizabeth Lutyens writes successful works in the strict dodecaphonic style. Juan Carlos Paz of Argentina and Claudio Santoro of Brazil are outstanding Latin-American dodecaphonists.

The leader of the "Ecole de douze tons" in France is Polish-born René Leibowitz, author of several books dealing with the subject. In Italy, the most talented adept is Luigi Dallapiccola. His opera, "The Prisoner," produced at the May 1950 Festival in Florence, is written in the dodecaphonic idiom. Yet, it was quite a success with the public, and Dallapiccola received four curtain calls.

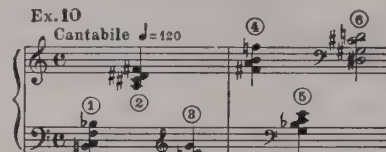
In Schoenberg's native Vienna, Hanns Jelinek is the most conspicuous practitioner of the twelve-tone method. Hanns Eisler, a pupil of Schoenberg, who for a time wrote music for Hollywood films, now also lives in Vienna. Egon Wellesz, a Schoenberg disciple and a learned theorist in his own right, now makes his home in England, as does one of Schoenberg's early adherents, Erwin Stein.

The German twelve-tone composer, Hans-Joachim Koellreutter, now lives in Brazil. Vladimir Vogel, Russian-born composer, resident in Switzerland, has fashioned a modified dodecaphonic system of his own. Frank Martin, a Swiss composer, uses twelve-tone rows without complete dodecaphonic development.

In Norway, Fartein Valen has developed an atonal style in which the twelve-tone method is applied in a free manner. There are no

twelve-tone composers in Russia, where Schoenberg's method is regarded as a product of bourgeois decadence.

Let us now analyze Schoenberg's "Klavierstück," for piano, Op. 33a. (See Example 10.) The



twelve-tone series in this piece appears in the form of three chords of four notes each. The first chord includes B, C, F and B-flat; the second, A, C-sharp, D-sharp, and F-sharp; the third, A-flat, D, E, and G. Then the chords are inverted, and these inversions are run in crab motion. The resulting progression of six chords constitutes the kernel of the entire piece.

Later on, these six chords appear in a canon (see Example 11), the right hand playing the orig-

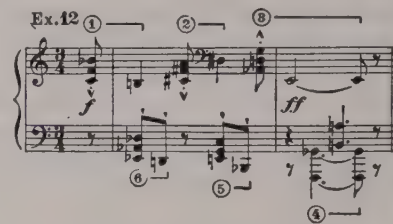


inal progression, and the left hand going in reverse. In chord No. 4 in the left hand, two notes change places, a frequent practice in the twelve-tone method. The last

chord in the left hand is broken up, which is also common practice in twelve-tone music.

In the middle section of Schoenberg's "Klavierstück," the twelve notes of the series are criss-crossed in a variety of ways. The cross-note puzzle becomes labyrinthine when inversions, crab forms, and transpositions are all applied simultaneously. It takes a sharp dodecaphonic ear to detect the original tone-row in the integrated maze of melody, harmony, and counterpoint.

The coda of Schoenberg's "Klavierstück" (see Example 12) con-



tains the principal six chords. Schoenberg's dodecaphonic cadence is stridently dissonant, the final chord bristling with minor seconds where a classical ending would be a reposeful tonic triad.

Dodecaphonic music is a new language. In order to appreciate poetry in an unfamiliar tongue, one must learn its grammar and idiomatic usage. Dodecaphony will cease to be cacophony when the listener will take the trouble to learn its laws and customs.

THE END



At his home in Los Angeles, Arnold Schoenberg conducts a weekly seminar for private pupils. The group is analyzing a Beethoven symphony.

Tuner's Tantrum

*We dare you
to neglect your
piano after you
have read this*



By WADE VAN DORE

WHY DOES the public insist upon looking at a piano-tuner as if he were a slightly odd, maybe even abnormal character?

Because it knows so little about him and his work; because, having an artist's temperament, he is not granted the artist's right to display it; and consequently is a sort of hang-dog genius in disguise; because he is stricken with *pianoitis*, which, translated into shop-talk, means "Hopping Mad," or "The Big Gripe."

This affliction strikes tuners during slack periods, when they have the time to sit back and visualize the millions of pianos in American homes that are literally turning into piles of junk for want of their services.

The piano is as much a fixture in the American home as baseball is in the vacant lot. But while almost everyone knows the principal rules of the national sport, few people, including professional musicians, know the basic rules that must be followed in order to keep a piano in good condition.

These basic rules include protecting the instrument from dust, moths and dampness; placing it when possible away from outside walls, radiators, hot-air ducts, and drafts from doors and windows; and, most important of all, engaging a piano-tuner to tune and regulate it not less than twice a year.

A piano should be looked upon as an

investment by the owner, the same as a house or a car. All require upkeep. A good piano costs about as much as a car. Assume that a man has a house worth \$15,000, a car worth \$1,000, a piano worth \$1,000. He will spend \$500.00 a year on the upkeep of his house, and \$50.00 on his car (not including operating costs). Since he paid as much for the piano as for the car, he should be willing to spend an additional \$50.00 to protect his investment in the piano.

But does he? No. If he is an average owner he will not spend a cent on the piano for several years. Or he may have it tuned

once a year by a tuner who, seeing that the owner desires to spend as little as possible on the instrument, does the job as quickly and cheaply as he can. If it is a grand, he doesn't bother to open it and take a good look at the action, for this takes time, and it is sometimes rather hard to do.

Meanwhile the pitch is slowly going down, and moths have started to work on the felts. Or perhaps the lady of the house has decided to have her piano in a corner where the radiator is, and during the long absence of the tuner, the soundboard cracks from the heat and dryness, and the pinblock splits.

Suddenly the piano is in very bad shape—in need of repairs that will cost several hundred dollars—if it ever is repaired!

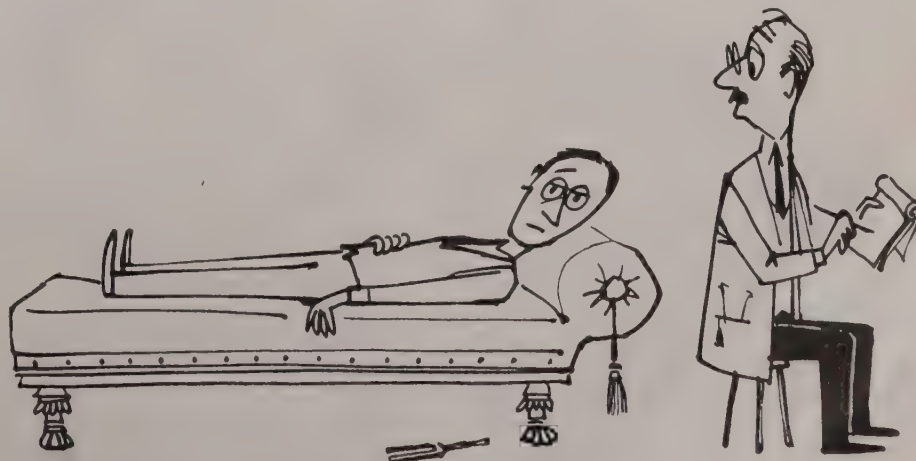
So where is the economy in this? If the owner had been willing to spend around \$17.00 a year on his piano, a third of what he spends on his car for "tune-ups" and such, this would not have happened. The \$17.00 would have paid for two annual tunings (Steinway and Sons recommend four), inspection of the action, and advice to the owner about the care of pianos.

It is things like this that give piano tuners "The Big Gripe." These are the tuner's problems that he wants everybody to know about. If he cannot have the public's cooperation in a business sense, he would like it at least to understand the rather peculiar circumstances that surround him and his work.

There is no other profession in the world that first demands, then gives back more pains. None that drains more heavily on both the nervous and the ethical systems; few that require longer years to learn.

First of all, the tuner is completely removed from the limelight. Needing privacy and quiet, he must sometimes even be gruff with children who are fascinated by his strange tools and the sight of a piano's action which is usually hidden from view.

Having come only to service the owner's piano, he is often (*Continued on Page 63*)



All this is bad for his psychology. . .



"Jane's problem was settled. But mine," says Businessman Austin, "had just begun."

MUSIC IS MY HOBBY

I learned piano at 50

*A piano salesman first talked me into it, and in spite of en-
vious kidding, something has always beckoned me on. . .*

By C. C. AUSTIN

I LIKE MUSIC well enough to have started to learn to play the piano when I was 50.

Now in my late 60's, I still like it despite slow progress and slight accomplishment. It has cost time, money, hard work, and has contributed nothing to my business, which is manufacturing underground electric locomotives for the mining industry.

Then why do I do it? Just for fun.

It began like this. In the early '30's we had a wornout piano on which my daughter, Jane, was practicing faithfully. Her progress warranted a new piano.

I was frequently in New York on busi-

ness and, knowing that I soon had to buy a piano, it seemed wise to investigate the market. I spent my evenings at this pleasant task for several weeks.

I visited the leading stores in New York, saying that "I would have to buy a piano some day and I wanted to know something about pianos."

Each salesman struck a few chords, asked me how I liked the tone, then told me of the big musicians who were using their pianos.

The pianos all sounded alike to me, and when I asked how they were built the salesmen were lost. I did not know how to

build a piano, but I could recognize good construction. I found no salesman who really knew why his piano was better than any other until I stepped into one store and found an elderly gentleman with an Italian name who really did know. He, too, struck chords and used the big names, but he did prove that his piano was one of the best.

As I was about to leave he said, "Do you play, Mr. Austin?" and I replied regretfully that I did not.

His come-back was immediate and direct. He said, "Why don't you learn? I have a number of friends who started when they were older than you are. None of them learned how to play fast music, but some of the very best music is written in slow time. They can play that and they enjoy it tremendously."

I just shook my head, but I walked back to my hotel wondering whether I could learn some of those slow pretty pieces. I began to analyze myself.

"Could I keep time with music? Yes, I could."

"Could I tell a discord when I heard it? Sure."

"Did I know when somebody was not carrying the tune? Absolutely!"

At that time I knew the position of the first five notes of the scale in the key of C and nothing else about music.

Then one Saturday afternoon a very pleasant woman came to the door to see if she could have Jane as a pupil. Her training was good, and it was quite clear that she was a sincere person who understood people and—she was mighty good-looking. Yes sir, she was, and I made up my mind right then and there that if I ever engaged a music teacher it was going to be that good-looking lady.

Meanwhile the New York salesman who knew his piano wrote the Chicago branch and the Chicago salesman came out to see us one Monday evening.

Now I know the technique of every successful salesman and I recognized every step: I could see that this man was good. Well, he was a lot better than I perceived. He suggested that we come down town and see a rebuilt piano that Jane would like, and added that he had a buyer who was coming in next day to buy that very piano.

We went and Jane had a fine time. She played every big piano in the store and several small ones, including the rebuilt piano, which really was a dandy!!

Mr. Blank said that if we wanted that one we would have to buy it before 11 o'clock the next morning. All the way home I found my desire mounting higher and higher until finally I began to wonder how I would ever pay for it. Then I was hooked and didn't know it.

At various times in my life I have wanted some one thing with an all-consuming passion. When I was about four years old I wanted a red wool undershirt and would have traded off my parents gleefully for that red undershirt. But those desires were puny compared to this one. I did not sleep a wink that night and the next morning I just walked the floor. I asked advice from my wife, from Jane, and from my son Bob, an excellent flute player, and got no advice from any of them—but no discouraging suggestions either. I think they knew the outcome before I knew it myself, but anyway at 10:45 I telephoned Mr. Blank and told him that I would take the rebuilt piano. Fifteen minutes later the customer did come in with a check in full payment. Why he sold it to me at the same price, stretched out over four years, is a mystery.

Jane's problem was settled, but mine was just begun.

I borrowed Bob's elementary harmony, to learn how scales are made and what flats and sharps mean. That was clear enough, although the method of writing notes seemed illogical. (It is, too.) I believed, however, that I could learn how to read music but it never occurred to me that I also had to learn how to make my fingers do what the page said. What an oversight!

The next move was to learn the scales up and down with both hands, find the tonic chords and recognize notes wherever written. I growled and swore about the difficulty of doing this when scales are so inherently simple. The notes are numbers written on lines and spaces which conceal their exact mathematical relation and then are disguised by letters which do not follow the alphabet. I just had to grind through that.

My next move was to buy Williams' "First Book for Older Beginners" and see whether I could translate into a piece of music some of the mechanics which I had learned.

It was interesting but I was not yet convinced that it would be worth while to take lessons from that pretty music teacher.

My practicing was hard on the family, but they put up with it and no one ever offered the slightest ridicule at my lumbering efforts. Jane did express herself rather forcibly about making the same mistakes repeatedly, but that was constructive criticism and not ridicule.

My wife could bury herself in a book and shut out everything else, but even she finally decided to spend her evenings in the basement.

Bob's silence, however, did not indicate any lack of musical perception. He just went glum. Some of my friends had learned

of my venture and one of them asked Bob how I was getting along. Several years later this friend related Bob's answer with great gusto. Bob said, "Well, he's awful slow an' it's mighty tough on the rest of us. Jane has to do all her practicing before Dad comes home so he can practice, and I do too, so that I won't disturb him. Then when he gets at that damn' piano he won't let anybody talk. Nobody can say a word!! It's just awful around there since he started in on music."

It looks now, though, as if the members of my family were smarter than I thought, because if they had offered the slightest ridicule at any time I would have dropped the whole business cold. Goodness knows they had ample justification for many kinds of ridicule. Their forbearance was highly important, too, because music withers and dies under ridicule.

Practicing when I was away from home was a small problem. Most hotels have a ballroom with a piano. I found that the hotel management was always willing to let me into the ballroom, if it was not in use, so that I could practice my scales.

In order to be sure of privacy, however, I described my predicament to the New York salesman. He knew what he had got me into and let me go up to the fourth floor where customers couldn't hear and practice in the evenings. So for two or three years when I was in New York my evenings were spent at this piano store.

I had to leave when it closed at 9 o'clock, but one night I became so interested that it was 10 o'clock before I knew it. I hastened to the first floor, but I was securely locked in. I turned on the light and sat down, wondering what to do next. The light attracted the policeman on the beat, who unlocked the door and said gruffly, "Whatta' you doin' in here?"

I was just as polite with that policeman as I could be and when he let me out he warned, "You better leave a little earlier next time." I never got caught again.

Finally I decided that it was worth the risk of really taking lessons and I induced this pretty music teacher to take me on. I drove over to her house one crisp fall evening, sure that everybody in town was watching me, and told her what I had been doing. I was really scared worse than if I had been in the dentist's chair to have a tooth pulled. She listened sympathetically, however, and told me that I had been doing the right thing and then said, "Now let's hear you play your piece."

I stumbled and blundered and started all over again, but I did get through it. Then I told her in my most convincing manner that my fingers were cold and that was the reason I couldn't play then and assured her that I had been playing it perfectly at home for weeks. What a sympathetic soul! She made no comment on my cold fingers and showed me how to correct the mistakes, and then I was really started. Finally (*Continued on Page 50*)



"I was just as polite with that policeman as I could be. . ."



E. V. Sundt, engineer-violinist, tests a violin string for tone-quality

VIOLINIST'S FORUM

Conducted by Harold Berkley

Why can't we have Better Violin Strings?

By E. V. SUNDT

VOLUMES AND VOLUMES on the old violins. You could easily fill a five-foot shelf with books on violin construction, including a whole volume on violin varnish. Yet you will look hard to find four full pages on the qualities of violin strings and how to make them.

As an amateur violinist, I found the subject intriguing. Why was there practically nothing written about it? Why were gut strings still used so widely after about 300 years? What was actually meant by "matched" sets of strings—was there a scientific basis? Why was there no "wound" E string? What was the perfect string, anyhow? Early in 1947 I decided to learn something about these conditions and study violin strings as a hobby. I would study, make and analyze violin strings, using the latest electronic instruments as tools.

In the absence of standards, I decided to compare all strings, commercial and experimental, against the well-known gut strings. I should point out that, while in the tests and experiments that follow, gut strings show up inferior in many respects to more scientifically made strings, it is not my purpose to discredit them. It is my purpose to test and measure, and report objectively and impartially.

I first tested the string's efficiency as a sound generator. To eliminate bowing variations, I compared strings by vi-

Tone and durability can be improved by using modern materials and modern laboratory techniques

brating one end electro-magnetically at the various harmonic frequencies from power derived from an audio oscillator. The tone was picked up by a contact microphone secured to the opposite bridge, which in turn was observed on the screen of a cathode ray oscilloscope. (See Fig. 1).

I will generalize the hundreds of readings taken:

- (a) The open string (1st harmonic) volume is low.
- (b) The 2nd, 3rd and 4th harmonics are double, or more, the volume of the 1st harmonic.
- (c) Wound strings are richer in harmonic volume than plain gut strings.
- (d) All gut strings are about the same, irrespective of price or place of manufacture.

Damping effect of the finger on the string

All strings are damped, or subdued, when pressed against the finger board. Very flexible strings are damped less than very stiff ones since they "bend" easier at the point at which they are held. The tone is also affected. In general, gut strings are damped about one-third volume, while good, wound metal strings are damped about one-quarter when pressed against the fingerboard. It is a point worth considering in the design of strings.

Tension required to tune

A string delivers more volume in the higher harmonics if it is under high tension; it is more "brilliant."

There is no observable coordination between manufacturers on tuning tensions. I tested all available commercial strings, with these results:

E String (all types)—	11.0 lbs. to 17.8 lbs. tension
A String (all types)—	8.5 lbs. to 16.5 lbs. tension
D String (all types)—	8.2 lbs. to 12.0 lbs. tension
G String (all types)—	8.7 lbs. to 12.3 lbs. tension

In all cases the gut strings required the lowest tension.

We might bear in mind that the violin is not tuned in a haphazard fashion. It is tuned in orderly, scientific, mathematical intervals of fifths. This also means that there is some definite "string weight" vs. tension relationship which is best, if we will just take the time to find it. My observation, on the strings I tested, lead me to conclude that 15 lbs. tension, applied to *all* the strings, is about the optimum value. When we adopt this tension we also discover that the weights for the strings increase from E to G as a geometric progression ratio in the order of (2). Plotted as a graph (Fig. 2) this relationship takes on some appearance of law and order—as it should.

In general, the heavier the string, the more tension is required to tune it to a given pitch.

The string weights (for 13" normal vibrating length) on this basis, and also weights found commercially, are:

15 Lbs. Tension	Commercial Strings
E String150 grams .111 to .164 grams
A String300 grams .180 to .333 grams
D String600 grams .380 to .510 grams
G String	1.200 grams .810 to 1.100 grams

It will be seen that matching strings to a uniform tension results in heavier D and G strings than are at present on the

market. The advantage will be apparent on the volume tests that follow later.

The perfect set of strings, from the player's standpoint, would have all four strings the same diameter. Actually, that could be done. Practically, a gradual increase in diameter from E to G results in better balanced strings. Certainly, no benefit accrues by having a steel E, .010 diameter, next to a gut A, .030 diameter—three times as large. Here science can provide materials to give the weights above and a gradual diameter increase. (As a matter of interest I also include the size ranges found on the market.)

	Suggested Diameters	Commercial String Diameters
E String	.016"	.010" to .022"
A String	.018"	.015" to .030"
D String	.020"	.019" to .040"
G String	.024"	.029" to .035"

The perfect string (and don't expect it in this life) will never stretch, and will stay in tune forever—a long time. It is on this point, more than any other, that metal strings are superior to gut. I made two stretch tests:

- Brought the string up to pitch, with one end attached to an accurate tension balance, at normal 70° F. temperature and 40% relative humidity. I measured the stretch after twenty-four hours.
- Immediately followed (a) by the same test with the string enclosed in a chamber at 95% humidity.

Most of the stretch on string occurs in the first half-hour. Under test (a), E and A gut strings stretch $\frac{1}{16}$ " (.125") to $\frac{3}{16}$ " (.187"); D and G strings about $\frac{1}{16}$ " (.062"). All stretch very badly under test (b), irrespective of manufacturer, from $\frac{1}{16}$ " to $\frac{1}{4}$ " additional.

Metal and metal wound strings stretch an average of .003" under test (a). I could detect no further change under test (b) although they probably did stretch some very small additional amount. A stretch of even .003" will completely detune a string.

Can strings be made "breakless"? I believe they can, with modern metallurgy; at least, in the sense that you will change them for other reasons before they break. Breaking a string during the playing of a concerto would be, I think, a minor catastrophe.

Tensile tests (the number of pounds of pull required to break the string) followed the humidity test (b). The averaged results are as follows:

	E	A	D	G
(a) Domestic Gut Strings	18 lbs.	22 lbs.	33 lbs.	—
(b) Imported Gut Strings (Best Quality)	15 lbs.	20 lbs.	—	—
(c) Imported Gut Strings (Average Quality)	11 to 15 lbs.	15 lbs.	—	—
(d) Wound-on Gut (All Kinds)	—	—	22 lbs.	23 lbs.
(e) Steel and Wound-on Steel	24 to 30 lbs.	25 lbs.	25 lbs.	25 lbs.

Two things stand out—first, the metal strings have more strength where needed than gut; second, our domestic-made gut strings are superior to even the best imported ones.

It was rather amusing to find that the only imported gut string making a big point of its strength was the one that tested 11 lbs.—barely enough to tune it to pitch.

Tonal qualities

There are probably many different opinions on what the perfect violin tone is; however, in my experimental work I had to make some assumptions, and I assumed that the perfect string was perfectly flexible, (Continued on page 51)

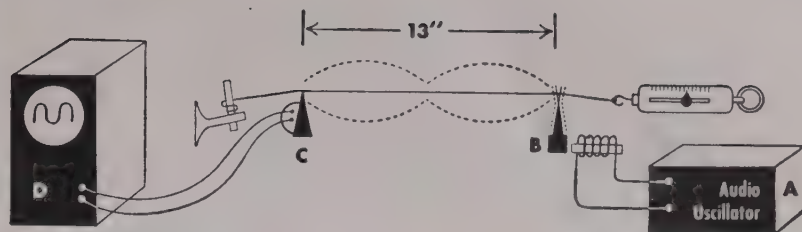


Fig. 1. Testing string's efficiency as a sound generator. Audio-oscillator (A) drives electromagnetic vibrator (B) to generate harmonics in the violin string. Harmonics are picked up by contact microphone on bridge (C) to be shown and measured on screen of oscilloscope (D).

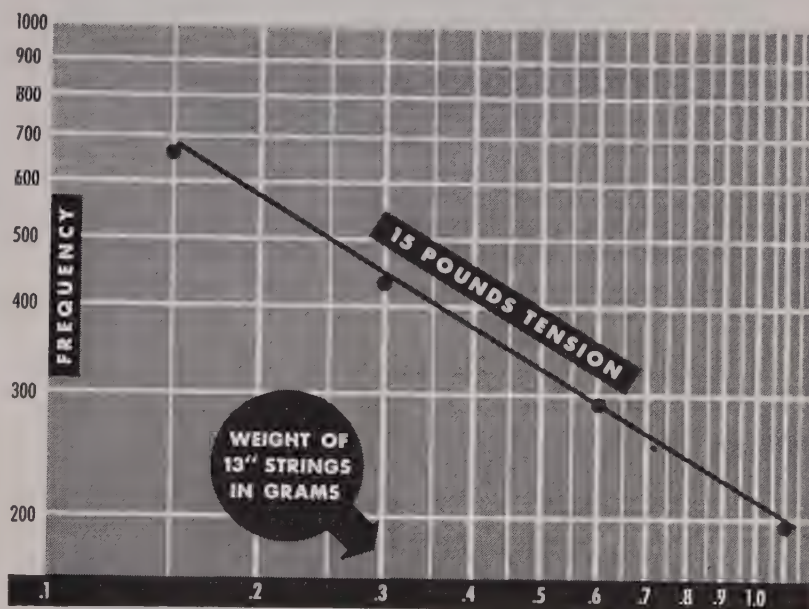


Fig. 2. When strung at 15 lbs. tension, weights of strings increase from E-string to G-string as a geometric progression in the order of (2). Tests show this to be more desirable than haphazard tuning.

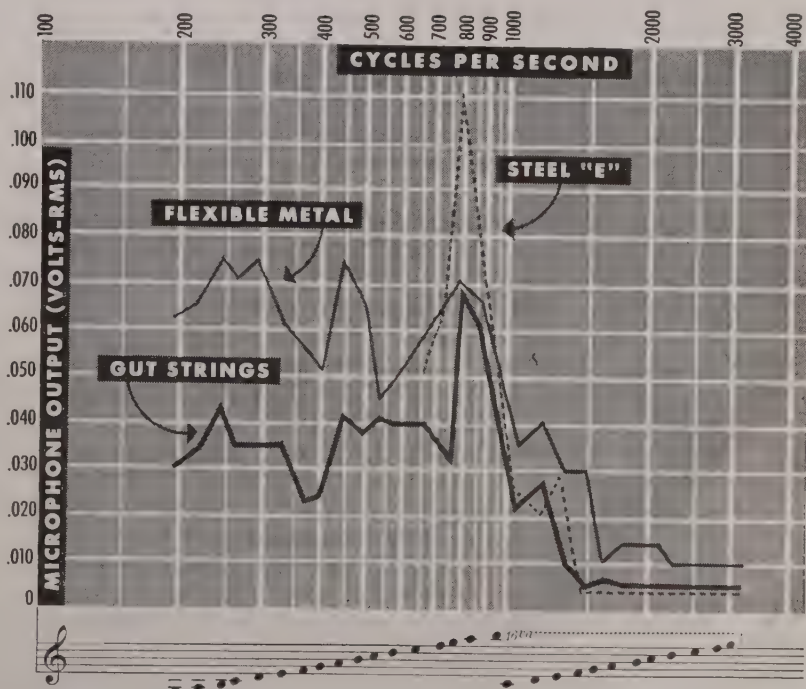


Fig. 3. Flexible metal strings produced nearly double the volume of sound of gut strings in lowest octave of the violin, gave substantially more powerful tone throughout. Dotted line shows output of standard steel E-string, with high peak on first G, then rapid fall.

The Secret of BEL CANTO

*Despite all efforts to find a
"scientific" singing method, traditional
rules of thumb remain the
safest guide for teachers and students*

By EUGENE CASSELMAN

IT IS A FAVORITE PASTIME of teachers and singers to speculate about the art of singing as it existed in the 17th and 18th centuries. Much of value can be learned from a study of singing in this period. There is evidence, both in the writings of music historians like Dr. Burney and Lord Mount Edgumbe, and in the music which composers wrote for singers of that period, that technical facility then exceeded that of most artists today. Florid song now is expected only of the coloratura soprano. In Baroque opera altos and basses were expected to be equally ready with *coloratura* (ornamented) singing.

But there is also evidence of poor singing and bad teaching. As D. A. Clippinger points out, in "The Head Voice and Other Problems":

"From the beginning voice teachers have insisted that the art of bel canto is lost. Tosi (1647-1727), Porpora (1686-1766) and Mancini (1716-1800), three of the greatest teachers of the old Italian school, all lamented the decadence of the art of singing. Others before and since have done the same. From this, we draw some interesting conclusions: First, that the real art of singing was lost immediately after it was found. Second, that the only time it was perfect was when it began. Third, that ever since it began we have been searching for it without success."

Mr. Clippinger's sensible conclusion is that in all ages there have been good teachers and bad teachers, and that it would not be surprising if the bad ones outnumbered the good ones.

Attempts to standardize singing and teaching, based on physiological facts discovered in the 19th century by Manuel Garcia's laryngoscope, and more recent investigations into the field of acoustics, have not increased the skill of our singers. It cannot be said that they are better now than ever before.

Also, teachers of the old traditions are just as successful in producing accomplished singers as teachers of the various



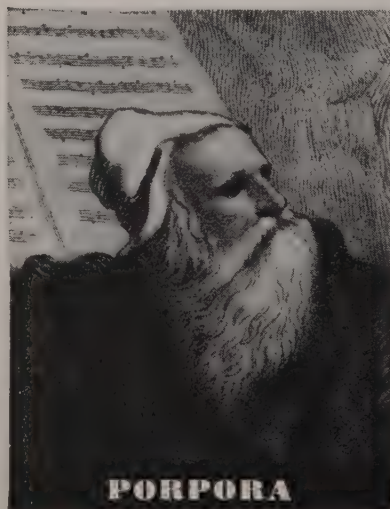
Berenstat, Cuzzoni and Senesino, three leading artists of

"scientific" schools of voice training. And teachers, scientific or unscientific, appear to damage about as many voices today as they did with former methods.

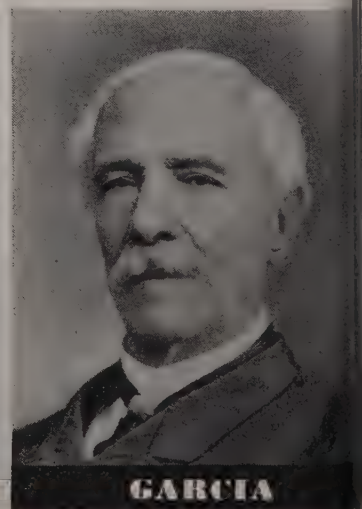
With Garcia's invention of the laryngoscope, it was felt that definite knowledge of laryngeal action, which would lead to a standard way of voice production, was finally at hand. But experts who used the laryngoscope to observe the larynx all came to different conclusions about how it worked.

More recent investigations into the mechanics of singing by G. Oscar Russell (Ohio State), Douglas Stanley (New York City), Kenneth Westermann (University of Michigan), Floyd Muckey (Columbia University) and Carl Seashore (Iowa State) do not lead us any closer to unified thinking. Rather, these men evolve different and often conflicting theories about the vocal problem.

Therefore, until singing has been reduced by science to an exact formula (at present a remote possibility), the



PORPORA



GARCIA



the "golden age" of bel canto, as caricatured by Hogarth

teacher should keep an open mind and weigh carefully all available knowledge, ancient and modern; old traditions as well as modern theories.

Some of the traditions of the "Old Italian School" presumably have been handed down by generations of teachers and singers. Others were written out, and thus represent the teacher's idea undistorted by word-of-mouth repetition.

A number of teachers of this period have left writings about their work: Bovicelli (1594-1660), Caccini (1560?-1615?), Zacconi (16th Century), J. Cruger (1598-1662), Severi (d. 1630), Mazzochi (1585-1646), Tosi (1647-1727), Mancini (1716-1800).

Though their lives covered a span of more than two centuries, all of these men are in agreement about nine fundamental principles of teaching. These basic points of agreement, as follows, give us the essentials of the "Old Italian Method" of singing:



LAMPERTI

SBRIGLIA

Early Italian masters all agreed on these nine fundamental rules of singing

1. The development of the voice requires a number of years of intensive effort. Bovicelli insisted on five years, Porpora is reported to have taught Caffarelli for six, others required more, some less. This meant regular daily work with the master. Most of the early 17th century teachers were in the choir schools of the Catholic Church, and so were accustomed to working with their students in classes rather than singly, though it may be presumed that individual attention was given when needed.

The voice study of that time seems to have been more thorough because there were fewer diversions, and less demands upon the student's time. The serious student was expected to know the field of music thoroughly, but 300 years ago this was far simpler than it is today. Our present practice of one or two half hours of private instruction per week hardly compares with the daily routine of the students of earlier times. Beginning singers were often kept on scales, exercises, and solfège for six months or a year before being allowed to sing songs and arias.

2. The common practice of the time was to begin the vocal training on the middle of the voice. Caccini advocated the use of six notes for the first part of the training period, and had his students sing simple exercises in this range. (For the soprano, it would begin with F above middle C and ascend a sixth.) It was recognized that students usually sang most easily in the middle range of the voice, and they were not hurried on to the production of higher or lower notes than they could sing easily and well.

As facility was gained, the range was gradually extended in both directions. The exercises were simple diatonic scale passages of various kinds, usually on the open vowels, sometimes using E and OO, which were considered more difficult, but with the emphasis upon keeping the work within the powers of the student.

Rapid scales were not used at first, and opinion was divided as to the wisdom of using sustained tones early in the training. The use of sol-fa syllables was advocated by some of these teachers as an aid to tone production.

3. Bel canto teachers were in perfect agreement about the necessity of avoiding forced tones. They invariably cautioned against singing too loudly and thus straining the voice, as experience had taught them that full volume would come with time and careful development.

On the other hand, singing with only soft tones was recognized as a dangerous procedure. Tosi gives us a bit of advice here. "It is easier to make one sing loud than soft; piano is not to be trusted to; and if anyone has a mind to lose his voice let him try it."

4. All of the bel canto teachers stressed the importance of singing sustained tones. Some advocated sustained tones as a beginning study, others insisted that a certain amount of facility in scale passages was (Continued on next page)

← Garcia's laryngoscope and later scientific devices have contributed little to singing technique. Recent teachers such as Lamperti and Sbriglia have continued to seek the "lost" art of bel canto. Its loss was mourned also by Porpora in the 1700's

The Secret of BEL CANTO *continued*

necessary before sustained tones could be safely attempted. The phrase "messa di voce" meant then what it does today—beginning a tone softly, gradually increasing the volume, and just as gradually diminishing back to pianissimo. This was recognized as an extremely difficult technical feat, and as a splendid aid in the development of vocal skill. It was practiced intensively by all singers who could make any claim to skill in the art. The student had first to learn to sing sustained, easy tones with no change in dynamics, then tones with a crescendo, and tones with a decrescendo, finally combining them with the demanding messa di voce.

Caccini taught his students the "esclamazio," which was the gradation of dynamics throughout a phrase, and which was based on the singer's ability to manage a crescendo and decrescendo on a single tone.

5. Agility of voice, the singing of florid passages, and embellishments of all kinds, was one of the last phases of training to be attempted. The scale passages with which the student started his training were increased in difficulty as the singers gained technique. Various kinds of shakes (trills), divisions (runs), cadenzas, appoggiaturas, passages, graces, embellishments of every description were practiced intensively to attain the desired perfection.

Students in some of the old church schools practiced an hour a day on florid passages alone! It is no wonder that they achieved perfection. Manuel Garcia, who incorporated in his teaching many of the old ideas, insisted that two years of diligent work were required to build a good technique for coloratura singing. Asked whether the singer could avoid all this hard work, Garcia replied: "They cannot, but they do."

6. The voice was acknowledged to have certain changes of quality or registers. Mancini believed there were two, which he called head and chest register. Tosi mentions three for the soprano voice:

chest, throat, and falsetto. The last he found to begin on C or D (above middle C), and insisted that the voice be trained so there was no perceptible change at this point—but gives no specific instructions as to procedure.

7. Clarity of diction was stressed. Specific directions as to how to secure it are lacking. It is evident that since the words were not sung until the student was well advanced, the problem was that of retaining the good tone established by the scale work, and gradually learning to form the consonants with as little loss of quality of the vowel sounds as possible.

8. Sincere interpretation was highly regarded, at least by many of the fine artists and teachers. It is true that great emphasis was placed upon highly developed vocal technique, and often it seemed an end in itself on the operatic stage of that time. Still there are many accounts of moving renditions of songs and arias.

9. Little was said about breath-

ing. The singer was advised to stand with a good posture and breathe easily. W. J. Henderson tells us that the old Italians advised singers to inhale for singing in a way that was "slow, gentle, deep." Tosi observed sarcastically: "There are singers who give pain to the hearer, as if they had an asthma, taking breath every moment with difficulty as though they were breathing their last." But once again he gives no specific instructions as to the breath, merely saying that the teacher must see to it that the student knows how to breathe correctly.

These nine points include the important ideas found in the writings of the old teachers. Many recent teachers have taught in the old traditions. Francesco and Giovanni Lamperti, Sbriglia, William Shakespeare, Witherspoon, and others, augmented these simple principles with thoughts and interpretations of their own, usually without changing the original basic concepts.

The first reaction to a study of these ideas is likely to be that of disappointment at the lack of spe-

cific directions. Everything is vague. The student is to be taught clarity of pronunciation, easy breathing, the blending of the registers, agility of voice, messa di voce, but instructions as to *how* it is to be done are not given.

These teachers did not explain the *how* of singing, perhaps because they felt the written word was quite incapable of conveying their ideas. Analyzing a tone as sung by a student; choosing correctly one of the many paths along which to lead that student; the years of experience governing every decision about every tone a student sings—how could these things be put on a printed page? Who can describe a correctly produced, free, beautiful singing tone? And if the results cannot be pictured, how can we present in words the means of securing it? Our terminology includes words such as round, dark, rich, mellow, thin, white, nasal, resonant, brilliant, shrill, and the like, but the meaning is never exact, nor can it be, as it depends upon the opinion and judgment of each individual.

But the inquisitive mind will attempt to reduce everything to system and method, and men since Garcia have turned the force of their reason and the facilities of modern science to the solution of the "how" of singing. The result has been that the more we discover about the scientific factors involved in singing, the more complicated it becomes.

And so, finally, what appeared to be the weakness of the old teaching emerges as its strength. *No one has explained how to teach singing any more clearly than the old masters, who hardly explained it at all.* The goals of teaching are the same now as in former days and can be simply stated. Learn to sing sustained tones with varying dynamics throughout the entire range of the voice, learn to sing florid passages with ease and perfect intonation, learn to pronounce words clearly, blend the registers, sing the message of the music and the text. It is just as simple—and just as difficult—as that.

THE END



"...But ta voices today ain't like ta great days of Nordica, Fremstad, Pol Plançon, ta de Reszkes..."

WHAT IS TECHNIQUE?

By **SIMON BARERE**

As told to Rose Heylbut

PIANO TECHNIQUE has less to do with finger-fluency than is generally supposed.

The young musician's most common error is to confuse *technique* with *mechanics*. Real technique is a musical thing, and never merely mechanical. It involves far more important elements than rapid, accurate finger work. True technique requires the development of logic, gradations, proportion, and balance. From this musical (not mechanical) technique grows the expressiveness of music.

I can think of a number of truly distinguished artists who can command less finger-fluency than the star graduate of a conservatory. They know this and it troubles them not at all. For, being artists, they command something much more important than rapid fingers. They know how to express their emotions, their musical sense. They make music, in the truest sense.

Real technique is a question of inborn musical feeling; of accurate self-hearing; of control; of the kind of teaching which early points out the difference between true and false values.

Many young pianists come to play for me. As a rule, they perform difficult music. I stop them and ask for a simple adagio. Generally, this scares them. They think that playing simple music will show they are not advanced. Yet it is just this kind of music which best reveals the performer's musical technique.

Just as a violinist can play out of tune by sounding the wrong note, a pianist can strike the right note and still be out of tune. Correct technique means not only striking each note, but placing it—in the fingers, in its context; achieving just the right proportion between voices and in chords; balancing right and left hands for polyphonic emphasis; weighing and controlling musical values. It also means making all these elements so secure that the bridge between conscious and subconscious (one of the most important elements in public performance) may be safely spanned, without worries.

By such mastery a pianist develops true

technique—regardless of whether he owns the world's fastest fingers. Do you realize that rapid playing without control does not sound nearly so fast as slower performance in perfect control? That the effectiveness of a trill lies in its evenness and not at all in its tempo? That an illusion of great speed results when the elements of a passage are completely balanced? Control, evenness, balance—these are the foundations of real technique.

Good technique takes time. One works with the mind more than with the hands. First, one thinks out how one wishes his performance to sound, which can never be a hurried thing; the more you live with a piece, the more you see in it. You change your opinion; you weigh one set of interpretive values against the other; you decide what the music really says. At last you have a musical conception. This kind of study is the basis on which you polish, add emotion, spirit, mood.

All this is technique! The critics have been so kind as to praise my "technical fluency." I do not think my fingers are spectacularly rapid. But I know how to control. And I work for maybe a year on

a piece before taking it to the concert platform.

There are a number of purely mechanical points, however, which can help to develop general technique. For one thing, practice the difficult passages until they become easy. Give the easy parts a rest.

Watch your fingerings. The only general rule about fingering is to be sure the hand feels as comfortable as possible. If indicated fingerings do not provide maximum comfort, work out your own. Sometimes a youngster makes a good showing in a rapid run. Get him to explain his fingerings away from the piano; get him to use those fingerings in playing the passage slowly. In many cases, he will know nothing whatever about his fingertips, and he will unconsciously change them in slow playing. Then you know that he has no technique—even if he got through the run quickly!

Nothing is well fingered on the piano if, when slowly played, it does not have the tone and quality of a melody. Even scales must sound like melodies, like music! Practice scales not so much for speed as for tone, richness, rhythmic balance, and the thing I call (*Continued on Page 57*)



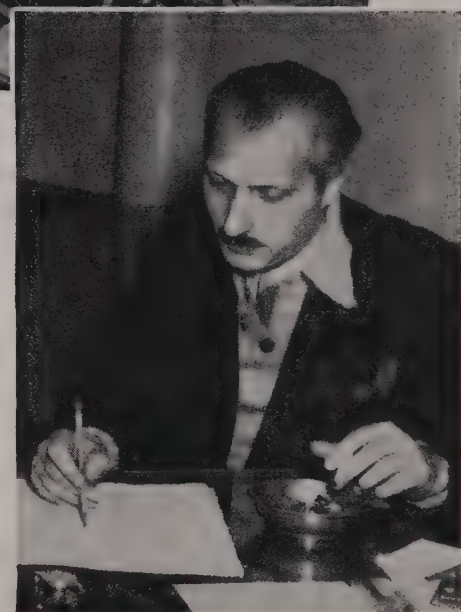


A concert violinist turned conductor, Dr. Jeno Donath rehearses teen-agers for a formal concert. Dr. Donath is Director of Music for Catholic Girls' High Schools in Philadelphia, Pa.

Short-Cut to Symphony

Intensive training brings quick results
in Philadelphia's Catholic high schools

By HILARY P. YOUNGMAN



THE CONDUCTOR lifts his baton, and 125 teen-age players dig into the opening chords of the "Meister-singer" Overture. The Overture is the opening number on a program that many professional orchestras wouldn't be ashamed of. It includes the Intermezzo from Kodaly's "Hary Janos," the final Allegro movement from Tchaikovsky's Fourth Symphony, Mendelssohn's "Mid-summer Night's Dream" Nocturne, and the whole of Ferde Grofe's "Mississippi" Suite.

Remarkable for a high school orchestra? You bet it is. And the most remarkable

part is that youngsters performing this difficult program have *less than four years' playing experience.*

The scene is the annual concert by Philadelphia Catholic Girls' High Schools, under the direction of Jeno Donath. Dr. Donath has charge of music at Hallahan, West Catholic and Little Flower High Schools. Each, with an enrollment of around 3,000, has a 125-piece orchestra, a glee club of 150 voices and a 100-piece band. All give a public concert yearly—In addition, every spring, an orchestra and chorus chosen from the best performers at all three schools presents a formal concert program like the

very impressive one already described.

To achieve this in less than four years' study, Dr. Donath starts his girls on music the summer preceding their freshman year. New students are given music aptitude tests. About one in ten has had previous music training. For six weeks they are drilled daily, 9 to 4, in scales, studies, and other fundamentals. Thus when school opens in the fall, music students already are past the beginning stage, ready to go on with technical studies and primary ensemble playing.

Nuns instruct violin beginners, under Dr. Donath's (Continued on Page 51)

Conducted by Alexander McCurdy

HOW TO PLAY PEDALS

*Practice these exercises for finding your position
on the keyboard, crossing feet, maintaining body balance*

By IRVING D. BARTLEY

THAT the young organ student's chief concern is the playing of the pedals is a statement no one could deny! Playing pedals requires a high degree of coordination since it is a process so unlike any that the piano student has encountered.

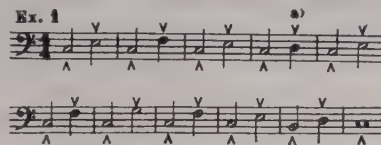
The organ student should make sure that he can hear the pedal notes clearly as he practices. First of all a firm touch must be used, with the pedals going down *all the way*, so that the touch will not fail to be legato. When pedals are being practiced alone it would be well to draw Open Diapason on the Great and connect it to the pedal (by means of the Great to Pedal coupler) in addition to the 16' pedal stop Bourdon. Although it is not absolutely necessary to use Bourdon 16' when practicing pedals, it is well to become accustomed to the tone which will be used constantly, since the purpose of the pedals is to supply deep bass tones.

When playing the organ one should center himself opposite the manual note D, sit rather well forward and still be able to maintain one's balance. One should aim to keep his feet over the pedal keyboard so that there will be no hesitancy in finding the next note quickly. When one is playing the manuals and pedals simultaneously he must guard against supporting himself with the help of his hands.

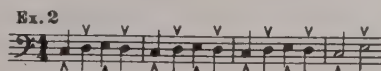
As the typist finds his letters without looking at his keys, so the organist would do well not to look at the pedals. The black notes on the pedal keyboards will assist in the finding of the pedal notes.

The writer has successfully used "Graded Materials for the Pipe Organ," by James H. Rogers. Look at the first pedal exercise in this book. (See Example 1.) Caret signs refer to "toes," those above the notes being for the right foot and those below the notes, for the left foot. It will be seen that C is a "constant" in the left foot, and this remains so until next to the last

measure. Therefore the left toe should be resting on C until that time. The notes for the right foot should not be difficult to find if one always thinks to himself: "In which direction am I going?" and, of course, keeps the right toe hovering over the last note which was struck and does not dangle his foot in the air.



At (a) it is essential that one foot be kept forward so that C and D do not smear. Since the pedals are not broad enough for the feet to play side by side with clarity, it is a good plan to keep the right foot forward, near the tip of the black notes, and the left foot a few inches back. (This rule will be equally valid for the playing of two consecutive black notes.) When the crossing of feet is demanded, as in Example 2, this rule is especially important.



It will probably be advisable to toe out slightly for each foot. People who have broad feet find it especially difficult to play such an exercise when they are starting the study of the organ. Sometimes it will make for clear playing if one plays on the side of the foot, particularly when playing towards either end of the pedal keyboard. For others, playing on "tip-toes" seems to work out well.

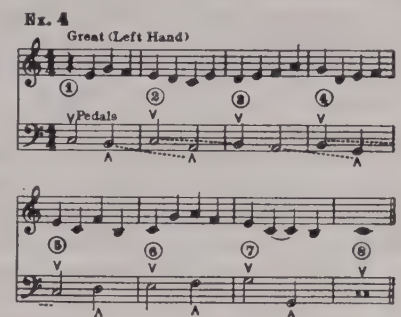
Since, in a "crossed-feet" exercise such as that at (a) in Example 3, it is obviously impossible to adhere to the rule that the right foot should be forward and the left foot back, the rule will need to be reversed in this instance. One will then find that the F-sharp can be played with ease. This new position—the right foot back and the left

foot forward—must be assumed during measures five, six and seven. At measure



eight it may be necessary to slide the right foot forward to return to the normal arrangement of the feet.

Again, with the idea of simplifying motions as much as possible, let us examine another exercise, Example 4.



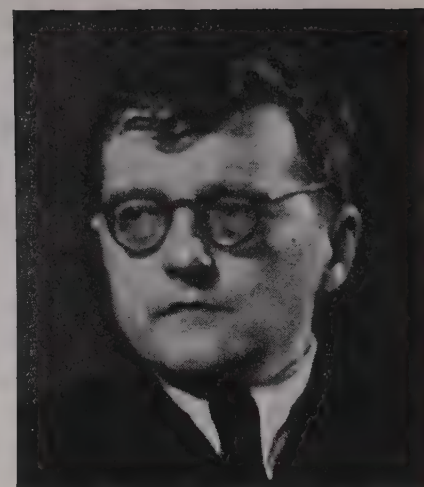
This being the first time that the hands and feet have played simultaneously, the process will seem complex at first. If one will constantly give a little thought to the direction in which the pedal part proceeds for each foot, this exercise should not prove too difficult, as there are few skips. Taking the right foot first, in the first two measures C is a "constant"; from measure two to measure three the direction is downward by one step; from measures three to four, B is a "constant"; and in measure five the direction is upward by one step.

The left foot part is equally simple. The dotted lines shown in the illustration indicate the direction of the two feet. The only difficult skip in the exercise is the skip of an octave to low G in measure seven. If one will take the time to "feel" low F-sharp on the pedal keyboard, he can hardly miss the octave skip. Finding the group of two black notes (C-sharp and D-sharp) with the right toe, and possibly putting the right foot in the gap between A-sharp and C-sharp should make it impossible to miss the last note of the exercise.

In studying Example 5, a type of exercise which frequently causes students difficulty one should locate in advance the E in measure three (and that is easily done while the low F is sounding for six beats). If this is done, the right foot part ought to be note-perfect (*Continued on Page 62*)

SHOSTAKOVITCH: *Polka from "The Golden Age"*

A MASTER LESSON BY GUY MAIER



POSTERITY will probably chalk up Dmitri Shostakovich as a routine composer with the minor virtues of clever instrumentation, surface gloss and mordant wit. With his glib technique he is unable to conceal his sterility; in fact his is the fatal facility which winds up in futility. In his symphonies, chamber music and piano compositions he skips nimbly along the surface of the ice, never daring to cut into it or even to rest for a moment; if he did, he'd break through and never be heard from again!

Shostakovich's shafts of barbed humor are much in evidence in his early ballet, "The Golden Age." In 1929 a composition prize offered for a ballet on Soviet ideology was won by the young Dmitri. "The Golden Age" is a rambling, three-act tale of Soviet virtue versus Capitalist vice. The best part is its last act—a series of tongue-in-cheek vaudeville turns.

The act opens with an ironic tap dance number advertising "Superfine Shoe Polish," followed by the hilarious Polka, called "Once Upon a Time in Geneva" which spoofs the League of Nations, Disarmament, etc. It is excellently transcribed for piano and makes an amusing number for the last group of a recital, or for an encore.

Since the Polka is so obviously slapstick, I devise my own "program" for it. I like to think of it as a character sketch of a thick-waisted, flabby-chinned pianist whose lifelong ambition for the concert stage has been frustrated, and who ends up playing for dancing classes. This ignoble job he detests, especially the Saturday morning children's classes . . . the dressed-up children, bubbling over with mischief, going through their simpering polka paces while fatuous mammas sigh admiringly from wall seats.

At such times the pianist's inner conflict is terrifying. He tries hard to play the loathsome polka tunes precisely, but is plagued not only by black thoughts of hatred for the music, job, piano, children,

teacher (formidable list!) but by the brats themselves who pinch and nip him, or aim spitballs unerringly at the back of his neck as they circle by. Grimly he holds onto himself . . . but soon the ever-mounting tension becomes so unbearable that he goes haywire in those last four Presto measures.

Better number the Polka's measures before reading the rest of this. Play it about ♩=80-88, rather freely to show the swift changes of mood, and not too dryly in spite of the persistent staccato bass. (Use brief "dabs" of pedal for the polka bass.) After the biting dissonances of the four introductory measures it is easy to separate the bitter phrases of the polka from the sweet. Play the third measure with both hands, the F-sharp with left hand third finger while the right plays the three whites. After a slight ritard in measure four all is tranquil as the pianist plays the silly polka tune in measures five to twelve. (In the ballet this melody is played by xylophone with accompanying pizzicato strings.) A minor conflict occurs in measures 13 and 14. Measures 15-20 are again consonant (saxophone plays the melody here) . . . measures 21-22, dissonant . . . measures 23-30 sweet (accompaniment played by trombones and tuba) . . . then a quick build-up to a well-aimed spit-ball shot (measure 34). Now a delightfully sappy tune (measures 35-38) played by trumpets (soprano) and tuba (bass) is interrupted by three ferocious WHACKS! (measure 39).

After an ominous pause (measure 40) you can hear the pianist mutter, in measure 41, "Ah, if only I could get my hands on the brats!" . . . but that Ping! in measure 42 brings him back to reality. Even after such abuse he tries to hold himself in check, but the innocuous polka theme which begins in measure 43 shows the effects of the strain—just listen to those fierce cracks at the ends of measures 51 to 53.

What happens from here to the end is anybody's guess. The player must beware

of taking all the fortes, sforzandos and fortissimos too literally; the human ear tires very quickly of percussive dissonances. Therefore mitigate the cacophonies by playing measures 59-69 quietly. Again in measures 80-82 (bassoon) let the black thoughts emerge slowly, menacingly. Even after the shattering climax in measure 89, the harassed pianist makes a last attempt to play the catchy tune (measures 90-93) conscientiously. Play a good ritard in measure 93 . . . then a long pause before those last berserk measures. Start the final Presto loudly but not too fast; accelerate in measures 95 and 96, and pause just an instant before playing the final B-flats in measure 97. Place hands carefully on these octaves before you play them with utmost solidity and ferocity.

Well, at any rate, the Polka ends consonantly! Lucky, isn't it that Shostakovich wrote it many years ago, for he probably wouldn't dare to compose a piece like it now. His masters would condemn it and him for decadent bourgeois humor and degenerate democratic vulgarity . . . Then, what would Shostakovich do?

New materials for the new season

REMEMBER the days of those old piano beginner's methods when the pupil started with five fingers going up and down in whole notes? And in the second exercise he played these with both hands, not in the natural, contrary-direction movement, but in that most difficult and stiffening way for a beginner—parallel direction. We surely have made astonishing progress in this last generation! One or two of the new methods are even tentatively trying beginning on the black keys—which is by far the best way to start out. Sister Xaveria's "Music Readiness" program for very young children has already proven this; and now Raymond Burrows' excellent new book for the Older Beginner (Rob- (Continued on Page 56)

Polka

FROM THE BALLET "L'AGE D'OR"

Elsewhere in this issue, Dr. Guy Maier offers a Master Lesson on the Shostakovich Polka. Grade 6.

DMITRI SHOSTAKOVITCH, Op. 22

Allegretto (♩ = 92)

The musical score for "Polka" by Dmitri Shostakovich, Op. 22, is presented in a standard piano format. It consists of six systems of music, each with a treble and bass staff. The tempo is marked "Allegretto" with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), *ff* (fortissimo), and *secco*. The piece concludes with a final chord marked *mf*.

This page of piano sheet music consists of seven systems of staves. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 and 8. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *f meno mosso*, and *p*. Tempo markings include *a tempo* and *Presto*. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal structures. The key signature changes from one flat to two flats. The page is numbered 28 in the bottom left corner.

The Parting Hour

No. 110-10079

A useful study in the playing of chords with chromatic alterations. Rhythmic steadiness is essential in performing this work. Note that the time signature is *alla breve*, two in a measure. The two pulsations in each measure should be brought out clearly. Grade 4.

Moderately slow. ($d = 66$)
With much expression

RALPH FEDERER

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system begins with the instruction "with much expression" above the staff. The music is in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first measure of the first staff is marked "mp" and "smoothly". The first measure of the second staff is marked "5". The first measure of the third staff is marked "linger". The first measure of the fourth staff is marked "mf". The first measure of the fifth staff is marked "f increase". The first measure of the sixth staff is marked "mp". The first measure of the seventh staff is marked "8.....". The first measure of the eighth staff is marked "2 1 4 2 5". The first measure of the ninth staff is marked "1 4 2 5". The first measure of the tenth staff is marked "2 1 4".

System 2: The second system begins with the instruction "in time again" above the staff. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first measure of the first staff is marked "diminish". The first measure of the second staff is marked "p". The first measure of the third staff is marked "mp". The first measure of the fourth staff is marked "mf". The first measure of the fifth staff is marked "8.....". The first measure of the sixth staff is marked "hold back slightly". The first measure of the seventh staff is marked "loco". The first measure of the eighth staff is marked "linger". The first measure of the ninth staff is marked "linger". The first measure of the tenth staff is marked "2 1 5 3 2 1".

System 3: The third system begins with the instruction "with fervor broadly" above the staff. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first measure of the first staff is marked "ff". The first measure of the second staff is marked "sfz". The first measure of the third staff is marked "diminish". The first measure of the fourth staff is marked "p fade". The first measure of the fifth staff is marked "pp FINE.". The first measure of the sixth staff is marked "p a little faster". The first measure of the seventh staff is marked "8.....". The first measure of the eighth staff is marked "3 2 1 2 4". The first measure of the ninth staff is marked "1 3". The first measure of the tenth staff is marked "5 5".

System 4: The fourth system begins with the instruction "Freely- not in strict time" above the staff. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first measure of the first staff is marked "mf". The first measure of the second staff is marked "f". The first measure of the third staff is marked "increase". The first measure of the fourth staff is marked "mf". The first measure of the fifth staff is marked "f". The first measure of the sixth staff is marked "8.....". The first measure of the seventh staff is marked "hold". The first measure of the eighth staff is marked "hold". The first measure of the ninth staff is marked "hold". The first measure of the tenth staff is marked "hold".

System 5: The fifth system begins with the instruction "D.C. al Fine. hold" above the staff. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The first measure of the first staff is marked "diminish". The first measure of the second staff is marked "mp slower". The first measure of the third staff is marked "p much slower". The first measure of the fourth staff is marked "D.C. al Fine. hold". The first measure of the fifth staff is marked "D.C. al Fine. hold". The first measure of the sixth staff is marked "D.C. al Fine. hold". The first measure of the seventh staff is marked "D.C. al Fine. hold". The first measure of the eighth staff is marked "D.C. al Fine. hold". The first measure of the ninth staff is marked "D.C. al Fine. hold". The first measure of the tenth staff is marked "D.C. al Fine. hold".

Friendship Waltz

(SOUVENIR OF THE GAY NINETIES)

No. 130-41035

A waltz in Viennese style. It should be played without hurrying to convey the feeling of leisurely Viennese waltz tempo. Observe carefully the indications for slurred notes. Mr. Stoye, the composer, writes that in performing this work on his own programs he has found it effective to introduce a gradual diminuendo in the closing section. Grade 5.

Cheerfully (♩ = 66)

PAUL STOYE

The musical score for "Friendship Waltz" is presented in six systems. The first system begins with a piano (*p*) dynamic and includes fingerings such as 1, 2, 5, 1, 3, 5, 1, 2, 1, 2, 3, 1, 1, 1, 5, 2, 1, 4, 1. The second system features a mezzo-forte (*mf*) dynamic and continues the melodic and harmonic development. The third system includes a piano (*p*) dynamic followed by a forte (*f*) section, with fingerings like 5, 1, 2, 1, 4, 1, 2, 3. The fourth system marks the beginning of the closing section with a piano (*p*) dynamic, a "FINE." instruction, and a forte (*ff*) section, with fingerings such as 2, 2, 5, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 5, 4. The fifth system includes a mezzo-forte (*mf*) dynamic and a forte (*f*) section, with fingerings like 1, 2, 3, 1, 2, 3, 1, 3, 5, 1, 2, 5, 1, 2, 4, 1, 2, 3, 1, 4, 1, 2, 4, 5, 1, 2, 4. The sixth system concludes the piece with a mezzo-forte (*mf*) dynamic and a forte (*f*) section, with fingerings such as 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 5.

Musical score for "Along Birchwood Waters" in G major, 3/4 time. The score is for piano and features a right-hand part with complex figurations and a left-hand part with arpeggiated passages. The right-hand part includes a section labeled "R. H. below" and a final section marked "D.C. al FINE." with a repeat sign.

Along Birchwood Waters

No. 110-40066

A study in the playing of figurations. Observe carefully the tied notes of the right-hand figure, taking care not to repeat the notes which are tied over. The triplets should be executed with precision. The left hand part in the middle section offers excellent practice in the playing of arpeggiated passages. The work should be played at moderate tempo. Grade 4.

Andante moderato (♩ = 120)

HUGH BRYSON

With swaying rhythm

Musical score for "Along Birchwood Waters" in G major, 3/4 time. The score is for piano and features a right-hand part with complex figurations and a left-hand part with arpeggiated passages. The right-hand part includes a section labeled "R. H. below" and a final section marked "D.C. al FINE." with a repeat sign.

The score is divided into several sections with specific markings:

- First Section:** Starts with "Andante moderato (♩ = 120)" and "With swaying rhythm". It includes dynamics *p* and *p poco rubato*.
- Second Section:** Marked "Last time to Coda" and "Poco più mosso". It includes dynamics *mf* and *p*.
- Third Section:** Marked "a tempo". It includes dynamics *mf* and *p*.
- Fourth Section:** Marked "D.S. al Coda". It includes dynamics *dim.* and *pp*.
- Coda:** Marked "CODA". It includes dynamics *dim.* and *pp*.

The score includes various musical notations such as triplets, arpeggiated passages, and tied notes. The left-hand part in the middle section offers excellent practice in the playing of arpeggiated passages.

Fleecy Clouds

No. 110-40057

A study in the playing of a melodic line which alternates between right and left hands. The middle section should be played freely, to afford contrast with the opening and closing sections. Grade 3½.

FRANK GREY

Valze lente (♩ = 84)

Poco scherzando

God of Our Fathers

(NATIONAL HYMN)

GEORGE W. WARREN

Arr. C. Kohlmann

Fanfare

Molto risoluto
alla marcia

The musical score is written for piano and features a variety of musical notations and dynamics. It begins with a 'Fanfare' section marked 'Molto risoluto alla marcia'. The score includes numerous triplets, slurs, and dynamic markings such as *ff*, *poco rit.*, *mf*, *cresc.*, *molto cresc.*, *brillante*, and *allarg.*. The tempo changes from 'Molto risoluto alla marcia' to 'L'istesso tempo' and then to 'Moderato ma maestoso'. The key signature is B-flat major (two flats). The score is arranged in a single system with multiple staves, showing a complex and detailed musical composition.

Falling Blossoms

(WALTZ)

No. 110-40064

A study in phrasing and in careful use of the sustaining pedal. The underlying beat should be steady. Observe carefully the composer's indications of rubato in middle section. Grade 3½.

Tempo di valser (♩=52)

VERNON LA

The musical score for 'Falling Blossoms' is written for piano and bass. It begins with a tempo marking of 'Tempo di valser (♩=52)'. The key signature has one sharp (F#). The score is divided into six systems. The first system starts with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system features a 'rubato' section. The fourth system includes a 'dim.' (diminuendo) section. The fifth system has a '1st. Time' and 'Last Time' section. The sixth system concludes with a 'FINE.' marking and a 'poco rit.' (poco ritardando) instruction. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. The score includes various musical notations such as notes, rests, and slurs.

a tempo

mp

rubato

D.C. al Fine.

rall. e dim.

p

Fleeting Fancies

No. 110-40055
Grade 3.

O. SCHELDROP OBERG

Moderato (♩ = 112)

con espressione

mp

a tempo

p

rubato

mf

rit. 1

a tempo

p

rubato

mf

rit. e dim.

FINE.

pp

mp

pp

mp

pp

mp

pp

mp

pp

p

rit. e dim.

D.S. al Fine.

Little Tango

No. 410-41012

SECONDO

ELLA KETTERER

Andantino (♩ = 80)

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Pickaninny

No. 410-41012

SECONDO

ELLA KETTERER

Allegro (♩ = 184)

From "Partners at the Keyboard, A Piano Duet Book" by Ella Ketterer

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Little Tango

Andantino (♩ = 80)

PRIMO

ELLA KETTERER

1 2 *mf*

3 3 4 3 1 4 3 1

8 3 3 2 3 5 2 3 5 2 3 1

3 3 4 3 1 4 3 1

8 5 1 2 3 5 4 5 1 2 3 5 4 3 5 3

f *mf*

1 5 3 2 1 2 1 5 3 2 1 2 3 1 3

8 2 3 5 2 3 5 2 3 5 2 3 5 1

3 1 4 3 1 4 3 1

Pickaninny

Allegro (♩ = 184)

PRIMO

ELLA KETTERER

mf Fine.

5 4 3 1 3 3 5

8 4 1 3 4 3 4 1 5

f *p* *f* *p* rit. D.C. al Fine.

2 5 5 3 2 3 2 5 2 5 4 1

Pièce Jubilante

No. 113-40007

Hammond Registration

A⁺(10) 00 5714 100

REGINALD W. MART

A⁺(10) 41 7846 212

Allegro
♩

MANUALS

f Gt.

A⁺

PEDAL

Ped. 63

The musical score is written for a Hammond organ, featuring three staves: two for the Manuals (treble and bass clef) and one for the Pedal (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note symbol. The score begins with a dynamic of *f* (forte) and a registration of A⁺. The first system shows a melodic line in the right manual and a harmonic accompaniment in the left manual and pedal. The second system continues the melodic development. The third system introduces a new melodic line in the right manual. The fourth system features a crescendo leading to a dynamic of *ff* (fortissimo). The fifth system concludes with a 'Last time only' marking and a 'FINE' instruction. The score is characterized by flowing sixteenth and thirty-second note patterns, often beamed together, and a steady harmonic accompaniment in the left hand and pedal.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The bass staff begins with a bass clef and a key signature of one sharp (F#). The system contains several measures of music with various note values and rests.

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The bass staff begins with a bass clef and a key signature of one sharp (F#). The system contains several measures of music with various note values and rests. A *rit.* marking is present in the final measure of the treble staff.

Poco meno mosso

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *Sw. p (8' & 4')*. The bass staff begins with a bass clef and a key signature of one flat (Bb). The system contains several measures of music with various note values and rests. A boxed *A#* marking is present in the first measure of the treble staff.

Ped. 43

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *Ch. mp*. The bass staff begins with a bass clef and a key signature of one flat (Bb). The system contains several measures of music with various note values and rests. A circled *G* marking is present in the first measure of the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one flat (Bb), and a dynamic marking of *Gt. mf*. The bass staff begins with a bass clef and a key signature of one flat (Bb). The system contains several measures of music with various note values and rests. A boxed *A#* marking is present in the first measure of the treble staff. The system concludes with the instruction *D.S. al Fine.*

Ped. 63

Contrasts

Harry Foster

MEDIUM VOICE

PERCY FAITH

Moderato

mp You are my moon, mist-ed to thin light, — You are my

p ris - ing sun, — The top-most twig of my life's tree, — The ver-y root and seed of it. —

poco rall. *a tempo*

poco rall. *a tempo*

accel. e cresc. You are the drift - ing shad-ows — of my gar - den, — Its blos-som-ing of

f *rit.* *a tempo* flow'rs, The sil-ver sing-ing of my harp, — And its mys - tic si - lenc-es. —

f *rit.* *pp*

più mosso You are my wine - quench-ing thirst; You are its gold-en flag-on,

f *più mosso*

This page of musical notation is a piano etude, likely for a single instrument, written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score is arranged in systems of two staves each. The notation includes a variety of rhythmic figures, including sixteenth and thirty-second notes, as well as rests and ties. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo) are used throughout to indicate volume. Performance instructions include *rit.* (ritardando), *a tempo*, *cresc.* (crescendo), *meno meno*, *morendo*, and *D. S. al Coda*. The piece concludes with a Coda section marked with a circle containing a cross. The page number 43 is visible in the bottom right corner.

a tempo
rit.
a tempo
f
rit.
rit. 5
D. S. al Coda
f
rit.
CODA
cresc.
mf
mf
mf
meno meno
p
pp
mf
rit. 6
pp
mf
pp
pp
ppp
rit.
pp morendo
ppp

Sleep-a-Lot Land

Lysbeth Boyd Borie*

Moderato (♩=144)
(Sing an octave higher)

ADA RICHTER

The musical score is written for piano and voice. It consists of five systems of music. The first system has four measures with lyrics: "Spread your wings, white coun-ter-pane; Make be-lieve you're my ti - ny plane. Far and high to the". The second system has four measures with lyrics: "stars we sweep; Small folks need a lot of sleep." followed by a section marked "A little faster" with two measures. The third system has six measures of piano accompaniment. The fourth system has six measures, including a "cresc." section and a "rall." section. The fifth system has five measures with lyrics: "Here we go at close of day, All a-board for the Milk- y Way. As we sweep thro' the". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 6/8 time signature, dynamic markings (p, mf), articulation marks, and fingerings. The tempo is marked "Moderato" and "Tempo I".

Spread your wings, white coun-ter-pane; Make be-lieve you're my ti - ny plane. Far and high to the

stars we sweep; Small folks need a lot of sleep.

A little faster

cresc. rall.

Tempo I

Here we go at close of day, All a-board for the Milk- y Way. As we sweep thro' the

cloud - ysky, Mo - tor hums a lull-a-by! Through the night, O won't it be grand? Non - stop flight to

Sleep - a-lot Land? Spread your wings, white coun-ter-pane; Make be-lieve you're my ti - ny plane.

mf *a tempo* *p* *poco rit.*

Rolling Hoops

No. 130-41016
Grade 1½.

MILO STEVENS

Gracefully (♩. = 56)

p *mp* *p* *mp* *pp*

rall. poco a poco *dim.*

Tom Thumb March

No. 110-40082

Grade 1.

BERYL JOYNE

Steadily

Measures 1-10 of the Tom Thumb March. The piece is in 4/4 time, marked *Steadily*. The first system (measures 1-5) features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. Fingerings are indicated: 3, 2, 4, 1, 2, 5, 3, 1, 5. The second system (measures 6-10) continues the melody and bass line, ending with a *FINE.* marking. Dynamics include *mf* and *f*. A right-hand fingering of 1, 3, 1, 5 is shown at the end of measure 10.

Measures 11-20 of the Tom Thumb March. The melody continues with a *cresc.* (crescendo) marking in measure 11 and *sempre cresc.* (always crescendo) in measure 13. The piece concludes with a *D.S. al Fine.* (Da Capo al Fine) instruction in measure 19, followed by a *ritard.* (ritardando) in measure 20. Fingerings include 5, 4, 2, 4, 2, 2, 1, 5, 3, 1. Dynamics include *mf* and *f*. A left-hand fingering of 1, 5, 3, 1 is shown at the end of measure 20.

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Old Mister Sandman

No. 110-40087

Grade 1.

LOUISE E. STAIRS

Moderato

Measures 1-10 of the Old Mister Sandman. The piece is in 3/4 time, marked *Moderato*. The first system (measures 1-5) features a melody in the right hand with dotted half notes and eighth notes, and a bass line with eighth notes. Fingerings are indicated: 3, 1, 2, 5, 4, 1, 1, 2, 5, 4. The second system (measures 6-10) continues the melody and bass line, ending with a *FINE.* marking. Dynamics include *p* (piano) and *mf* (mezzo-forte). A left-hand fingering of 3, 1, 2, 5, 1, 2 is shown at the end of measure 10.

Measures 11-20 of the Old Mister Sandman. The melody continues with a *D.C. al Fine.* (Da Capo al Fine) instruction in measure 19, followed by a *rit.* (ritardando) in measure 20. Fingerings include 3, 2, 5, 4, 2, 3, 5, 2, 3, 1, 2, 1. Dynamics include *mf* and *f*. A left-hand fingering of 1, 2, 3, 1, 3, 3, 2, 3, 5, 4, 2, 1, 5, 1, 2, 3 is shown at the end of measure 20.

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ETUDE-SEPTEMBER 1950

Alleluia

OTTO LUENING

No. 312-40061

Moderately fast

SOPRANO

ALTO

TENOR

BASS

Moderately fast

PIANO
(ad lib.)

Al-le-lu-ia! Al-le-lu-ia! Praise the Lord, praise the Lord,
Al-le-lu-ia! Al-le-lu-ia! Praise the Lord, praise the Lord,
Al-le-lu-ia! Al-le-lu-ia! Praise the Lord, praise the Lord,
Al-le-lu-ia! Al-le-lu-ia! Praise the Lord, praise the Lord,

Lord, praise the Lord, and sing His prais-es. Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
Lord, praise the Lord, and sing His prais-es. Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
Lord, praise the Lord, and sing His prais-es. Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!
Lord, praise the Lord, and sing His prais-es. Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

D. C. (ad lib.)

D. C. (ad lib.)

[illegible]

Praise the Lord for His lov-ing kind-ness, praise Him for His pow'r, praise the

Praise Him for His pow'r, praise the

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Praise the Lord for His lov-ing kind-ness, praise Him for His pow'r, praise the". The score is in 4/4 time and features a variety of musical notations including eighth, quarter, and half notes, as well as rests and dynamic markings like accents and slurs.

The image shows a musical score for a hymn. It consists of four staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). The lyrics are: "Lord for His lov-ing kind - ness, praise Him for His pow'r! Praise Him for His". The second staff is a vocal line in G major with a key signature of one sharp (F#). The lyrics are: "Lord for His lov-ing kind - ness, praise Him for His pow'r! Praise Him for His". The third staff is a vocal line in G major with a key signature of one sharp (F#). The lyrics are: "Praise Him for His". The fourth staff is a vocal line in G major with a key signature of one sharp (F#). The lyrics are: "Praise Him for His". The score includes various musical notations such as notes, rests, and accidentals.

AUDIENCES I HAVE KNOWN

(Continued from Page 11)

lived there, and made my debut in Berlin. The Germanic knowledge of music is not due to any innate musicality. No group of Germans could sing a cappella without going to the *gesangschule*.

Therein lies our misdirected reverence for their musicianship. They have achieved this reputation through study and by attacking music with the same fanaticism too well known in other fields. They have demonstrated terrific organizational talents and discipline and their recognition of music as an integral part of life is admirable.

But despite their knowledge of facts and figures, they are unable to recognize a good piece of music. A professor may have to study a score 50 times to understand what a Russian, a Mexican, or a Brazilian (these people are born with music), will perceive at once.

Vienna, musically, is as reactionary as Berlin. As a young man, I, too, was enchanted by the incredible charm and *gemütlichkeit*

of the Viennese. But behind that smile is a Prussian coldness. I cannot conceive of any American town, whether it be Knoxville, Tennessee, or New York, allowing composers like Mozart and Schubert to go hungry at the height of their careers.

Between the tragedy of two wars, I have observed a musical change in Italy. On my last concert tour there, I was amazed to find that half of the opera season at La Scala was devoted to concerts. One night I heard "The Magic Flute"; the next night, the "St. Matthew Passion." Chamber music ensembles were flourishing. Italians today are more interested in absolute music than they have been in years. It will be interesting to observe whether this transition results in a new school of symphony composers from the land of the opera.

Whenever I revisit Paris, I feel refreshed. It is like a tonic because the French, more than any other people, have found a way of

life. They live, without reservations, and pause to appreciate what they have. It is not the sidewalk cafes that give Paris its spirit—New York has them too—it is the people who like to sit in such cafes.

This spirit, since the Italian Renaissance, has kept the French the cultural leaders of the world. New ideas are a challenge and new music is frequently programmed and understood. The French radio plays an amazing amount of modern music. The French are always good listeners.

And what of the United States? The country is so large; the population so diversified, that it is dangerous to make a general statement. Our major musical centers are very much like the principal cities of Europe. Audiences are sophisticated and ready to demonstrate their enthusiasm. Small-town listeners are generally polite and afraid to express themselves for fear they will do the wrong thing. It is probably due to the cultural inferiority complex we maintain. It is no longer realistic. We have the finest artists in the world performing here; a new

crop of American artists is reaching maturity. Orchestral standards are the highest in the world. Altogether, we have made tremendous cultural strides since my first appearance here in 1906.

I recall an incident from that first tour. I was scheduled to play in St. Louis and arrived the morning of the concert and went to my hotel to rest. I heard a knock on the door and a big, husky man entered. He was a vaudevillian who imitated musical instruments. He had heard I was a bright young man, and could play the piano. Would I like to join his act?

I declined the honor, but was impressed by his itinerary which took him to hamlets as well as cities. Variety had an audience; music was still struggling.

This year I played in St. Louis again. When I arrived, a group of young people was waiting for me at my hotel. They wanted to know if I would play an entire program devoted to modern music.

It struck me then how far we have advanced since 1906. Music has found a home in the United States.

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I LEARNED PIANO AT 50

(Continued from Page 17)

I did manage to learn this piece, and then others (some simplified and others as originally written):

"Long Long Ago"; "The Volga Boat Song"; Theme of the "New World" Symphony, Dvorak; Courante in F, Handel; Sarabande, from Suite VI for Violoncello, J. S. Bach; Minuet, from Divertimento in D, Mozart (except the hard part); Theme from "Finlandia"; "Asa's Death," Opus 46, Grieg; Andante (excerpt) from the second movement, Fifth Symphony, Tchaikovsky; Opus 28; No. 7, Chopin; Opus 28, No. 20, Chopin.

I was getting a great deal of pleasure from playing these things, but I also found that when I listened to music I heard more than I ever heard before. Notes and passages which I had not recognized became intelligible and added to the pleasure gained at a concert. This recognition of the finer points of music has grown constantly. It is a good dividend.

One of the pieces which this teacher gave me to learn was the theme from Beethoven's Opus 97. It took months, but I did learn to play it slowly. I varied the emphasis and expression here and there to suit myself, and one afternoon I played it to myself, not knowing that anybody else was listening. Bob was reading in another room, and when I had finished he called out to me, "Dad, that sounded swell."

The attitude of my friends who learned what I had undertaken puzzled me, and does yet. Not a single one of them seemed to think that I was doing something silly or foolish, and quite a number said they wished they had the nerve to do it themselves.

I discovered wide-spread interest in music among the mining men with whom my life has been spent. One of our best designers, a man well past 70, who started to work in a coal mine at 12, wakes up every morning singing grand opera. Another employee conducts the Chicago Mendelssohn Club. A few days ago the Chief Coal Mining Engineer of the American Mission to Japan visited us. He never played a note in his life until a few months ago when the urge hit him and now he is practicing on an accordion.

At one time I had to drop music for over a year to go on a long

foreign trip. Then I had to relearn the pieces I had forgotten. Finally I concluded that if I could learn certain "musicians' tools" my progress might be faster.

I discussed this with a gifted young man who plays almost anything at sight and improvises readily. He thought he knew what I wanted.

I had only two things in view. I wanted to learn to read well so that I could play any simple music at sight, and I wanted to learn how to harmonize and develop the tunes that chase each other through my head. I reasoned that if I could play at sight, the music of the world, within my reading ability, would be at my disposal; and if I could improvise my own tunes—well, except for writing it down, that was all that Bach, Brahms and Mozart did. Considerably over-simplified, yes, but anyway I would enjoy music better if I could do a little of both.

So I studied under this man. Chord progression in different keys came first, then their development into little tunes, then recognition by ear of the basic harmony in each measure of familiar tunes like "Ol' Black Joe," "Swanee River," and then my own harmony adapted to any tune.

Then one day this teacher brought Robbins Mammoth Series No. 2 and said, "Play the melody as it is written with your right hand and play the designated chord in the bass in any inversion you choose." That combined simple reading and improvisation and allowed considerable latitude. That really is fun.

Toscanini would never let me play in his orchestra, but I have a drum and I can turn on the radio and drum with Toscanini whether he likes it or not.

So if you like music and if your family will encourage you and not ridicule you, and if you can stand a little envious kidding from your friends, you can have a good time too, and something will always beckon you on.

I know that some day I must turn this machinery job over to younger men. Then I will have time and energy to devote to this fascinating hobby and I expect it to enrich these future years of leisure.

THE END

(Continued from Page 24)

supervision. Advanced violinists are taught by Dr. Donath himself. A 15-man faculty serving all three schools teaches other orchestra and band instruments. The full orchestra at each school has a 2½-hour rehearsal once a week.

Emphasis is on orchestral repertoire. The schools do not aim at developing virtuoso players. Works to be played in the spring are studied intensively at solo lessons, sectional rehearsals, and finally at full orchestra or band rehearsals.

A similar program is carried out at the smaller diocesan high schools of Notre Dame and St. Hubert, under the direction of Guglielmo Sabatini. Though these schools have approximately one-third the enrollment of Hallahan, West Catholic and Little Flower, each can boast a 75-piece orchestra and a chorus of 70 to 80 voices.

Bands at the three large schools function separately, under the direction of Benjamin d'Amelio. Some players are in both band and orchestra.

Philadelphia's diocesan high schools are among the few high schools in America offering music as a major. Each music student attends five weekly music study periods, covering music history, theory, solfeggio, instrumental lessons, ensemble rehearsals and practice. Further rehearsals take place from 3 to 5, Monday through Friday.

Instrumentalists may enter the band and orchestra in their sophomore year. Most of the players, however, are juniors and seniors. Like a football coach, Dr. Donath yearly sees his best players graduate, and must look for replacements. Hence his intensive teach-

ing system, since there is no music program to develop players in the Catholic grammar schools of Philadelphia.

Great care is taken in assigning students to an instrument. Physical characteristics are considered. Prospective students with tapering fingers are not assigned to the cello; it is felt their fingertips will not strike the fingerboard firmly enough to produce a good tone. Developing embouchure for brass and woodwind playing is a great problem. Physical characteristics are therefore considered—natural position of the lips, formation of the teeth, and so forth.

All students in the music department are there on a provisional basis. Any student who does not make progress or show aptitude is not allowed to continue. Hence competition is keen for available places in the band and orchestra.

Benefits of the program, Dr. Donath feels, go beyond playing in the school band and orchestra, or singing in the glee club. By their participation, students develop a taste for the best in band and orchestra literature. Many students come from non-musical families. When they practice at home, the entire household has a chance to become familiar with music of the masters. It is felt that this cultural service is the most important result of the school music program—though graduates often go on to study at colleges and conservatories.

The Philadelphia diocesan music program owed its beginning to Monsignor John J. Bonner, superintendent of schools, who was an amateur violinist and an ardent music lover.

THE END

BETTER VIOLIN STRINGS

(Continued from Page 19)

therefore able to generate even the highest harmonics or partials.

The oldest and commonest method of making strings more flexible is to wind an outer metal covering on a central core, either of gut or wire. The winding adds weight to a small, flexible core, which provides the tensile strength.

Another expedient, not generally used, making the string more

flexible, is to strand the core instead of making it solid. It produces a more flexible string, in the same way that very fine threads result in a softer, more flexible cloth than one made of coarse thread. It also brings in a secondary effect, resulting in still greater core flexibility, which I will explain.

Although (Cont. on Page 53)

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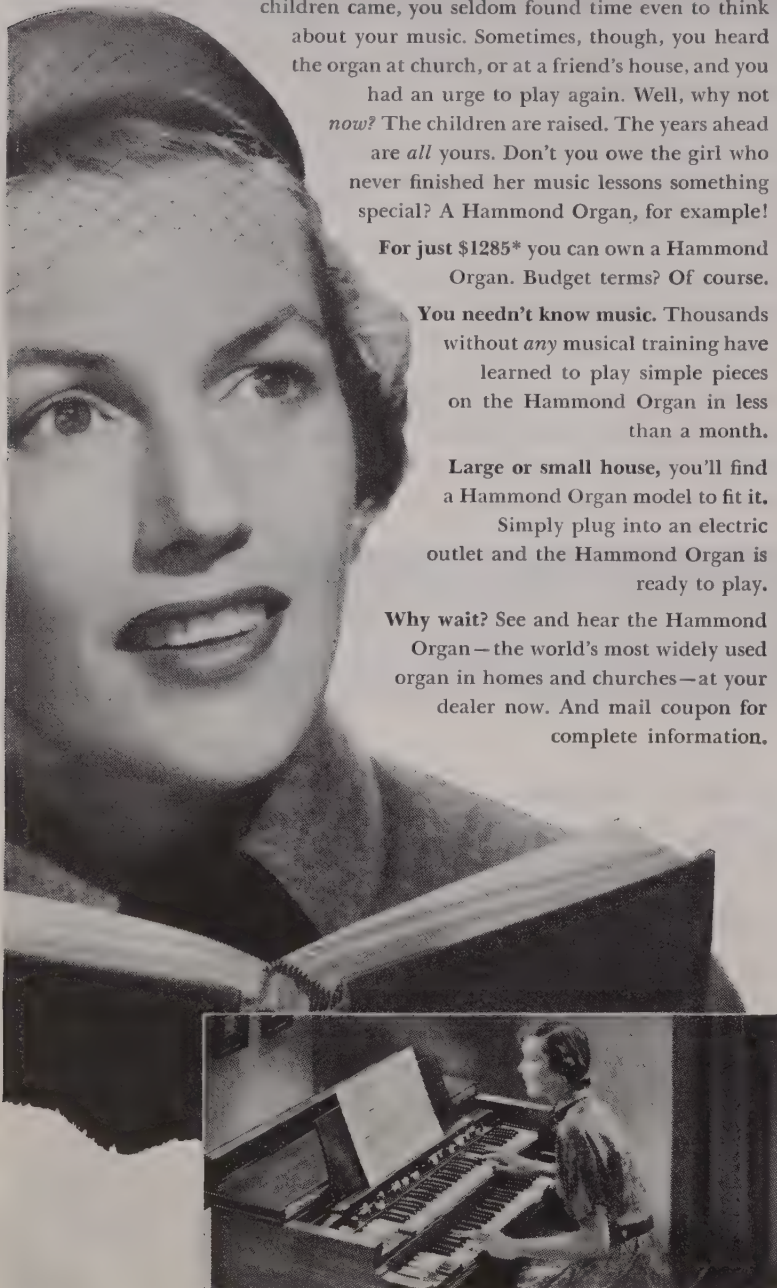
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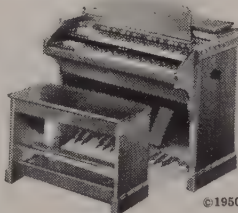
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Organ Questions

Answered by FREDERICK PHILLIPS

• *Our church Orgatron has the following stops: (listed). Certain ones (Chimes and Echo to Orgatron) are not working. Can you suggest any books that will help me make the most of these stops in our church music? I have studied piano, but I started playing the organ with almost no training. Since I am only twelve years old please suggest something not too difficult for a beginner.*

—Miss R. E. W., New York

First we suggest that you procure the Organ Method by Stainer. This will give you the basic knowledge required for studying the organ, and for practical purposes the studies for the pipe organ will be the same as you will need for the Orgatron. For help in the use of the stops get a copy of "Primer of Organ Registration" by Nevin. For collections of pieces, we suggest "At the Console," Felton; "Chancel Echoes," Felton; "Organ Vistas"; and "Popular Church Organ Pieces."

• *I would like information on the following pipe organ specifications: GREAT—Open Diapason 8', 73 pipes; Melodia 8', 73 pipes; Dulciana 8', 61 pipes; Octave 4' (#1), 61 notes; Flute 4' (#2), 61 notes. SWELL—Bourdon 16', 97 pipes; Stopped Flute 8' (#6), 73 notes; Flute d'Amour 4' (#6), 73 notes. PEDAL—Bourdon 16' (Ex. #2), 12 pipes; Bass Flute 16' (#2), 32 notes.*

I understand the length of the pipe determines the pitch, and there must be a different pipe for every note of the scale and a different set of pipes for every tone quality. My question is: What is the difference between stating that a stop consists of a certain number of pipes or of notes, and also what is meant by the numbers enclosed in parentheses?

—E. L., Wisconsin

When the term "pipe" is used it means that there are actually that many pipes affected by the stops indicated. The word "notes" however is used to denote the

number of notes on the keyboard having that particular tone quality, but the implication is that a lesser number of pipes is involved, and the number of notes is brought about by "borrowing" from other pipes. The numbers you have given in parentheses are probably parts of a complete serial numbering of the stops, from #1 on up. Octave #1 would indicate that the 4' Octave stop used pipes belonging to the stop serially listed as #1, and so on. The Ex. #2 on the Bourdon indicates that 12 pipes have been added to the set of pipes designated in the serial list as #2.

• *I am in search of information regarding a single manual Williams reed organ. Existing stops are as follows: Lower register—(1) Sub Bass 16', (2) Aeolian Harp 2', (3) Perfection 2', (4) Violina 4', (5) Viola 4', (6) Dulcet Bass 8', (7) Pipe Diapason 8', (8) Bass Coupler. Upper Register—(9) Roman Pipe 16', (10) Cremona 8', (11) Flute 4', (12) Celeste 8', (13) Cello 16', (14) Dulcet Pipe 8', (15) Reed Pipe 8', (16) Treble Coupler. It seems to me that Nos. 2, 3 and 4 are too weak to have in the bass; they don't seem to fit in with any stops in the treble. Could these stops be replaced with more useful stops?*

—J. H. M., Iowa

It does seem that Nos. 2, 3 and 4 represent a preponderance of two-foot stops, but since the tone quality and volume varies there is probably a place for each. Except for an occasional special tonal effect there is not much value in these stops in combination with the other bass or lower register stops, but they do serve effectively to use alone as an accompaniment against a solo stop in the upper register. (All the 8' and the 'cello would make suitable solo stops, used individually.) For the left hand accompaniment take the 2' stops best suited for balance of volume. Nos. 2, 3 and 4 could hardly be replaced, as other reeds would not fit into these spaces.

BETTER VIOLIN STRINGS

(Continued from Page 51)

the reason is not thoroughly understood, even by scientific minds, it is true that when metals and other materials are drawn into very fine wire or filaments, their specific tensile strength increases. For instance, glass, a rather weak material normally, becomes as strong as a good steel when drawn into fine Fiberglas filaments.

• One should work industriously at scales and other finger exercises. There are people, however, who believe that to attain mastery they need only devote a certain number of hours each day to mechanical practicing. That is as logical as saying that one becomes a writer by reciting the alphabet faster and faster every day.

—Robert Schumann

Many other examples could be cited. The result is that we can not only make the core more flexible by stranding, but we can make it smaller for the same strength.

We can thus make our strings more flexible by making them smaller in diameter for the same weight, in the same way that a small rope is more flexible than a thicker one. To do this, windings of the heavy metals, gold, tantalum or tungsten, are used. This eliminates the need for multiple windings on the D and G strings, and makes them more comparable in diameter to the E and A strings.

Results with extra-flexible strings

In order to test the results with very flexible metal strings I wound them with stranded steel cores, to the weights and diameters recommended above. Finding a uniform test procedure, giving identical results over a period of many months proved to be a problem in itself, especially the bowing. After some experimenting, I found I could obtain good, uniform results by using a metronome to regulate the speed to 30 strokes per minute. This is about 10 inches a second—a little slow, but good over the entire range of the violin. I also found it necessary to set up a bow guide (see photo) to keep the bow exactly the same distance from the bridge at all times. I would now like to show you the effect strings, and strings alone, can have on a violin.

The two graphs in Figure 3 show the relative volume of my violin using the flexible metal strings vs. gut strings, as picked up by a microphone attached to the back of the violin. On the G and D strings my mail-order quality violin takes on the deep, soulful tones of a Stradivari.

On the graph, Fig. 3, as a matter of interest, I have shown in dotted lines the output of a standard steel E, .010 diameter, as generally used. It has a high, undesirable peak on the first G, and its natural stiffness prevents good volume on high notes, where the vibrating length is short. The important point brought out by these tests, however, is that the tone and volume of a violin can be changed profoundly by strings alone.

Conclusion

There is still much work to be done on better strings, especially the E string. It is an important string to develop, since so much of violin music is played on it.

To researchers who would like to contribute to better violin music, I would like to suggest the following problems:

(1) Elimination of "wolf" notes in the violin. Scientifically speaking, the violin has a very poor "frequency-response." Even the poorest radio loudspeaker is better. With what we now know about acoustics, that problem should not be insurmountable.

(2) I am convinced by observations made during the test work that our present bridge is not the most efficient sound transmitter. It now does much lost work that could better be used in vibrating the violin itself.

(3) With dozens of new plastic materials to choose from, we should be able to find a better bow material than horsehair. Fiberglas and nylon are possibilities that will give better wear and maybe better music. And let's not forget about the rosin—it's important too.

Fundamentally, science seeks to learn the laws of matter, which our Creator has laid down, and then obeys the rules to better accomplish our ends. In regard to violins, we are now obeying rules learned many years ago. We have learned many new things since that can be applied to the advantage of better music.

THE END

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Junior etude

Edited by Elizabeth A. Gest

Music of the Incas

By Elizabeth Searle Lamb

HIGH in the Andes Mountains of South America, in what is now Peru, the Inca civilization flourished long before the first Spaniard, Pizarro, arrived to conquer the land in 1531.

In the Inca civilization, song and dance were so closely associated that only one word, *Taqui*, was used to express them both. The words and music were also closely associated and so woven together that one tune could have only one set of words. Hence, at night, a young Indian could serenade his sweetheart with his flute, and she knew, by the tune he was playing, just what the words were he wanted to say to her.

For every festival there were special songs and dances—or *Taqui*: for the *Inti-Raymi*, or feast of the Sun; for the *Hatum-Raymi*, or great feast; for the *Cusquie-Raymi*, celebrated after sowing the

crops; and for the *Arihuamita* celebrated after the harvest.

Many of these old songs and dances have survived in the highlands of Peru, as well as some of the old costumes. (Both are shown in the picture below.) The melodies are simple and usually in two-four time. A pentatonic, or five-toned scale was used, and the melodies, strangely enough, always followed a downward pattern.

Some of the instruments of those old days were ocarinas, conchshell trumpets, gourds, rattles, and flutes of various sizes. These same ancient instruments, together with Spanish additions, such as lutes, psalteries and guitars (made of armadillo shells), may still be heard in remote parts of the Peruvian highlands today, and at festival times some of the old dances first used many centuries ago, may still be seen.



Festival Dance, Highlands of Peru,
in Original Antique Costumes

The Treasure that Lay Deep

By William J. Murdoch

AMONG the students at the School of Jurisprudence in St. Petersburg, about one hundred years ago, was a quiet, moody boy in his early teens who was a great lover of music.

He did not come from a musical family, in the sense of being gifted, but most of his people liked and hummed the gay, happy melodies of the time, such as the folk-tunes, the national songs and other familiar melodies, and in his earlier years there had been a good deal of music at the family gatherings.

The School of Jurisprudence offered courses in singing and piano, in addition to law, languages, mathematics and other scholastic subjects. Well enough, thought the father. Let the boy have some music there, if it pleases him, along with his other courses.

But for the boy these superficial lessons were not enough. He wanted to have a private teacher in piano, one who would come to his home where the lessons would be quiet and not interrupted. Finally he persuaded his father to engage a private instructor.

After several months of piano lessons and seeing the teacher come and go, paying his fee and hearing the rather laborious practicing, the father asked the instructor whether or not he thought it was wise for the boy to devote his life entirely to music. The teacher, though he knew an honest answer would cause him to lose the pupil and the money he gained for teaching him, nevertheless was very plain-spoken. The life of a musician in Russia was very hard. He *was* truly gifted in improvising, and he did seem to have a good deal of harmonic sense. But—well, in all honesty, the instructor could find no spark of genius in the boy, none whatever!

That settled the issue, as far as the father was concerned. He told his very disappointed son there would be no more private lessons and the boy must finish his course at the Law School and then try to get a legal post in the government.

Neither the father nor the boy's piano teacher can be held greatly



at fault for failing to realize the music that lay pure and golden in the depths of the youth, for it was hidden very deep and it came forth slowly at first. But that he did bring it forth and finally give it to the world in abundance no one will deny—no one who has ever heard those melodies—for the boy was Peter Ilyitch Tchaikovsky!

Silver Singing

By Martha V. Binde

*There's a sound of silver singing
When the night begins to fall,
With the mocking-bird's gay
trilling
And a whippoorwill's sad call;
While the cricket chorus' throbbing,
And a tree-toad's piercing tune
Fill the night with silver music
Beneath the silver moon.*

Staff-Story Game

By Ellen Holly

The players must write in staff notation on paper all the words which appear in italics. Music paper is used for this and each word must be written in treble and bass clefs. The rhymed prose can be written on blackboard for all to see, or on a large piece of brown paper with crayon. The first to write all required words is winner.

Now this is a story that's really quite sad, about a small boy who's not at all *bad*; but sometimes he failed to obey his dear *Dad* (that this caused him trouble I scarcely need *add*). To own a canary was then all the rage, so this little lad, only six years of *age*, rode off into town, one fine day in the stage, and bought a canary, tied up in a *cage*. 'Twas then that his father to him firmly said, "This bird every day must be watered and *fed*." One night he forgot it and went up to *bed*. Next morning, alas, poor birdie was *dead*.

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of October. Puzzle appears below.

Initial Puzzle

The first letters of the following words, when correctly arranged, will spell the name of a well-known composer.

- 1, A symbol cancelling a sharp or flat.
- 2, The measure of distance between two tones.
- 3, A combination of three or more related tones sounded together.
- 4, A drama set to music.
- 5, A term meaning fast.
- 6, Short compositions sung in church.

Letter Box

Send replies to Letters on this page in care of Junior Etude, and they will be forwarded to the writers.

Dear Junior Etude:

... I am in my eighth year piano study and fifth violin. I also hope to study organ when I have majored more in piano. I would like to hear from organ lovers, also piano and violin, in the United States.

Neville R. Hill (Age 16), New Zealand

Dear Junior Etude:

... I write songs and would like to hear from any Junior who sings or loves music.

Raymond Heiny, Jr. (Age 17), Indiana

Dear Junior Etude:

I am enclosing a kodak picture of our club, called *The Musical Bees*. Everyone who takes lessons from our teacher becomes a member. We played on the radio recently and will soon do so again.

Results of Melody Notation

Puzzle in May Issue

Through a very small but very important mistake, the May puzzle went "haywire." Does anyone know what happens when something goes "haywire"? It's rather indefinite. But in this case it is definite. The puzzle answer was to have been received by the first of June but the print said the first of May! Of course not many Juniors got their answers in before the first of May so there will be a similar puzzle sometime in the future, when everybody will have more time.

However, the Junior Etude will give one prize for this short time puzzle and that goes to Class B (No answers were received in Class A or Class C.)

Prize winner

Class B, Claudette Rondeau (Age 13), Massachusetts.

Honorable Mention for Puzzle:

Myrtle Gillen, Janice Butler, Martha Jennings, George MacPhail, Eloise Ginter, Marion Hess, Georgina Burroughs.

Dear Junior Etude:

... I have played in several recitals and the Junior Etude has helped me a lot in my music. I always turn to the Junior page when my Etude comes and read the quizzes and other things. I would like to hear from other Junior Etude readers.

Nancy Griffen (Age 12), Oregon

We would like to hear from anyone who is interested in piano or singing.

from your friend, Gloria Lee Myers,
Secretary, *The Musical Bees*,
Treloar, Missouri



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(Continued from Page 26)

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bins) boldly tackles the black keys first. This book is so good that I would use it for youngsters also. My only quarrel with it is that it doesn't stay with the black keys long enough!

John Thompson's new series, "Melody All the Way" (Willis), based entirely on familiar airs is, I think, his best set of books for children. And if you are looking for some unique and fascinating beginners' or intermediate books examine Ed McGinley's "Piano-ranging" series called "Chords and Melodies" (Shawnee Press). At first you'll get quite a shock at his approach to "social music," but if you stay with the books you'll learn a lot.

I've always enjoyed using Ada Richter's "Stunts" for applying elementary technical principles. Her follow-up book, "More Stunts" (Presser) is just out—and is corking!

As for technique, do you know Florence Binkley's "Practicing Time" (Mills)? It is ideal for young first graders. I know of no technique book more original, thorough and intriguing than Lee Corbman's new "Fingers in Flight" (Willis). Try it on some of your young second year students. Teenagers will like it, too.

Two other books of short technical studies that I like are Stevens' "Technic Tactics" (Presser) and Rebe's "Technic Tunes" (Willis), both for second year pupils. William Scher has just produced a fine set of "Fifteen Recreative Studies" (Ditson) for third year hopefuls. And for elementary sight-reading it would be hard to beat Margaret Dee's two books, "Face the Music" (Summy).

All serious piano teachers admire the works of Mary Bacon Mason; her latest "Favorite Pieces and Songs" (Ditson), designed to follow "Folk Songs and Famous Paintings" presents fresh, lovely material in excellent taste. It is a fascinating book for late second year and third year players.

"FUN" BOOKS

There are so many of these that I've had great difficulty selecting! You can't go wrong if you are looking for some "modern" melodies to wow the teen-age gang by assigning Stanford King's "High School Harmonies" (Presser). The titles alone are enough

to "send" anyone—"Bubble Gum Boogie," "Rumpus Room Rhumba," "Cover Girl," "Blue April," "Sundaes on Saturday Night" . . . Yee-ow!! King's other book, "Tunes and Tales" (Fischer) is easier. Excerpts from 14 familiar stories are attached to delightful, short pieces (second year).

Ella Ketterer's two pieces, "All Through the Year" (Presser), Richter's story with music, "The First Easter" (Presser), and Kathryn Mitchell's ten delightful arrangements from "Carmen" called "Near the Walls of Seville" (Willis) are all fine for second and third year adolescents. Boys will enjoy Eckstein's "Your Musical Stamp Album" (Fischer) of 13 famous melodies by composers who are commemorated on stamps. Biographical and philatelic notes accompany the music. Serious young people and adults will love Leopold Beer's compilation of "Little Pieces from the Early Classics" (Presser), not-so-well-known selections from Couperin, Gluck, Rameau, Purcell, etc.

The best recent fun book of all is a collection of American folk-songs for children by Beatrice Landeck, "Songs to Grow On" (Marks). Delightfully arranged (grades 2, 3), magically illustrated, completely irresistible, this book makes the ideal holiday gift for young pianists . . . Oldsters will love it, too.

CONCERTOS

Jean Williams has produced a spectacular "Fourth Piano Concerto" (Schroeder and Gunther), her most solid and difficult work to date. Talented young players with nimble fingers just entering the advanced grade (and their audiences too) will wallow in the quasi-Rachmaninoffian lushness of the tunes and rejoice at the pyrotechnics of the passage work.

Speaking of concertos, at last we have been given more of those glorious Mozart concertos. Schirmer has recently added two—the "little" A Major (Koechel 414) which is the first Mozart concerto to give to students. The fact that it is shorter and technically easier than most of the others does not detract one whit from its calibre. The concerto in G Major (Koechel 453) is one of the composer's top-notch masterpieces . . . but is for advanced pianists only.

THE END

WHAT IS TECHNIQUE?

(Continued from Page 23)

solidity—the unshakable sense of sureness in the fingers. If all this is in good order, speed will follow as a natural result.

Watch your thumb. I insist that the thumb is responsible for fast playing. Any weakness of the other fingers is due primarily to a weak thumb. Pianists do not raise the thumb enough. By natural structure, it lies lower than the other fingers and there is a tendency to come down with the wrist when the thumb plays. Actually, the thumb should be trained to lift itself to the level of the other playing fingers.

Don't be in a hurry to pass the thumb under. Suppose you are playing a passage where you use the thumb, then the second finger, and then the thumb again. Most pianists will put down the thumb the first time, and then immediately prepare to pass it under the second time. This is a mistake. Hold the thumb out until the middle finger has struck its note as firmly, as solidly, as the thumb itself; *then* pass it under, quickly.

Too much anticipation of thumb passage tenses the other fingers.

Again, don't play with the whole thumb, but with the first joint only. (If this is a new idea to you and you wish to get used to it, take equal care not to go too high on the thumb; also, to avoid using the edge of the thumb, which causes slipping.) Keep thumb and fingers level. Avoid too much up-and-down movement among the fingers. Play with the fingers; there must never be too much motion of wrist and arm. One sometimes sees peculiar wrist motions being used in getting around the keyboard. This is simply a mannerism and has no pianistic value at all. In practicing, stop before you put down the thumb, and make sure it is raised; say to yourself, consciously, "Now the thumb," and lift it.

It is important to develop perfect evenness in all the fingers. One way in which to aid progress here is to avoid practicing with over-emphatic accents (I am not speaking of the normal rhythmic

accent of the measures) which make for unevenness. Don't play oddly accented scales. Be able to count normal rhythm beginning with any finger. If the measure begins with the first, be able to omit it and begin with the second, etc. In difficult passages it is helpful to think of, and count from, the most difficult finger—but don't exaggerate this into a definite accent through body weight. Listen to what you play and how you play it. Some people, by consistently thoughtless practice, actually deepen their errors instead of correcting them! Remember that evenness (which makes passages sound faster than they really are) develops from control.

Avoid too much body movement while playing. This makes for tenseness. Keep relaxed. Use arms and wrists simply as aids-in-motion for independent fingers. For pedalling, balance the feet comfortably on the heels and leave them in good pedal position. Don't shoot the left leg in and out. Try to work out your passages so that you will feel no difference between "hard" and "easy" measures. Where a repetition of figura-

tion occurs in different keys, or on different notes, the repetition will always seem more difficult than the original statement. Work at it until it is quite as natural to the hand. (A good example of this occurs in the Chopin Etude in A Minor, Opus 25, Number 11. In the Allegro con Brio, the third and fourth measures present a figuration which is repeated, on different notes, a page further on.) If you can't play the second figure as easily as the first, you can't play the piece!

Such things will help your fingers, but they won't give you full technique. Only thoughtful control can do that. Also, you need a clear realization of why you work, and what you are working for; of the inner happiness of saying exactly what you want to say, in the best possible way. The wise person will arrive at an understanding of the great truth that *success* means just a joyous awareness of personal expression. When Pablo Casals was 70, he wrote to a friend that he practiced searchingly every day, and found immense pleasure in seeing that he still could learn.

THE END

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Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc., advises readers concerning duets, teaching beginners, scales.

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Will you please suggest some four-hand piano duets which would be suitable for two teachers to play for a Musical Club. Our music shops have only the old familiar ones often used by our pupils.

—(Mrs.) G. A. F., California.

For occasions when you will perform for the kind of audience you mentioned, here are several titles by modern composers which I am sure will be thoroughly enjoyed: Debussy, "Petite" Suite (and more difficult, belonging to Debussy's later period: "Epigraphes Antiques"); Ravel, "Mother Goose" Suite; Fauré, "Dolly" Suite; D. E. Inghelbrecht, "La Nursery," three volumes; P. Hindemith, Sonata (1938); Brahms, Variations On A Theme by Schumann, Op. 23, and of course, the well-known but seldom played in their original text, Waltzes, Op. 39. (See also ETUDE June 1947.)

ADULT BEGINNERS

I am looking for notes on how to teach the adult beginners, what materials to use, etc. I have been asked to deliver a paper at a meeting of our Piano Teachers Club. Has there been anything on this subject in ETUDE, or can you refer me to another source of information?

—(Mrs.) H. W. S., Ohio

If you look up your collection of ETUDES, you will find an excellent article by Nat D. Kane, the well-known teacher of adult amateurs, in the issue of March 1948. It is called "Making a Specialty of Teaching Adults." For materials, I suggest "Older Beginner's Piano Book" by John N. Williams—"Grown-up Beginner's Book" by William M. Felton—and "Adult Approach to the Piano," by M. B. Mason.

Since we are on this subject, I am glad to report that the number of students of that particular type is growing constantly. Recently a friend of mine who specializes in it told me an amusing but enlightening story. From his studio at a

music school he saw a portly, important looking man apparently in his middle forties, pacing the sidewalk down below. Back and forth he went, again and again, and as he passed the door he cast a look inside. But he didn't come in, for on the porch and in the lobby he could see groups of boys and girls joking and laughing, and surely he feared that if they heard him apply for piano lessons he would become an easy target for their merry-making. All at once, however, his attitude changed; his step became decided, his eyes reflected strong resolution, and with great assurance he went in. Ten minutes later he took his first lesson with my friend who says that he never had a more attentive, earnest student. So here's one more business man who finds in music a release from his daily cares, and delights his family with evening "fireside" recitals of pleasing, familiar melodies, Hurrah for adult beginners!

THE PRACTICE OF SCALES

From E. F. D., New Brunswick, Canada, comes a request for information concerning scale; harmonic, or melodic minors; order of assignment, etc.

I am sure everyone will be interested to know that the melodic form of minor scales was discarded by such an institution as the Conservatoire National de Paris many years ago. I never studied them when I was there, and have never recommended them since. What is more rational, in my opinion, is to teach the major and minor scales (the latter in harmonic form) concurrently, for this helps to develop in the pupils a sense of the relative key signatures. Some teachers use the "parallel" way, meaning that both start on the same key, C major and minor, F major and minor, for example. I hardly can approve of this last method.

Instead of overloading the students with too many scale forms, why not introduce different rhythms, fingerings, crossing of hands, two against three and three against four, shadings, dynamics, etc.? This will arouse their interest, stimulate their imagination, and secure maximum results.



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Questions and Answers

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Music Editor, Webster's New International Dictionary,
and Prof. ROBERT A. MELCHER, Oberlin College

DOTTING THE WHOLE NOTE

I am a piano teacher, and just now I am studying harmony by myself. The lesson on which I am working mentions the dotted whole note and it also refers to dotted rests. I have never seen either of these and I'd like to have you tell me whether they actually exist.

—Miss A. P., California

Dotted whole notes occur in music that is written in 4/2, but they are rare. As for dotted rests, they do not occur very often, and the usual custom is to write out the extra rest instead of indicating a longer silence by dotting the original rest.

—K. G.

BOOKS ON TRANSPOSING

(1) Is there a book containing simple instructions to teach young students transposing and chords? All I have found are difficult for students.

(2) I find in John Thompson's Fourth Grade Book the instruction to play an inverted mordent with the note above the first written note. But in Elson's Music Dictionary and in Strauss' "Blue Danube" the directions are to play the written note and then the note below for an inverted mordent. Which is correct?

—Mrs. J. D. M., Illinois

(1) I believe you may find that some of the following books will answer your needs: "Transposition Patterns for the Piano," and "Keyboard Harmony," both by Buena Carter; "Keyboard Harmony and Transposition" (Preliminary Studies, Vol. I, and Vol. II) by Anna H. Heuermann; "Transposition," and "Supplement to Transposition" by John Warriener.

(2) An inverted mordent is an ornament that consists of three notes: first the one represented by the printed note, second the one next above it in the diatonic scale, and third the printed note again. The example given in John Thompson's book is therefore correct. Since I do not know which edition

of "The Blue Danube" you refer to, I cannot say whether the wrong directions are given or whether you have misinterpreted what the editor said. In my edition of Elson's Music Dictionary, the correct examples for the mordent and inverted mordent are given on page 176. There is some confusion in the wording of the first two paragraphs of this article "Mordent," but the musical examples are correct.

—R. M.

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—Mrs. M. R., Canada

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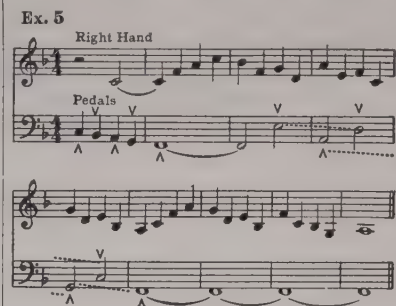
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HOW TO PLAY PEDALS

(Continued from page 25)

to the very end of the exercise. If, in addition, he will let the left foot "brush" across the G up to the A, he cannot miss from that



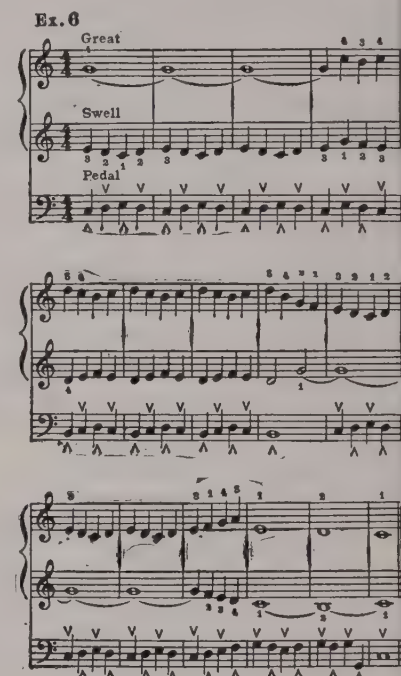
point on. This method of "brushing" certain notes, in reality counting by white notes, is valuable for a passage in slow tempo.

In Example 6 we meet with contrapuntal difficulties. Each of the three voices has a melody and, because of this complexity, together with the fact that there is much contrary motion, this exercise presents real problems at first. It makes little difference what registration is used as long as the Great stop is fairly strong, the Swell somewhat softer but of a different tone quality, and the Pedal is coupled by means of the Swell to Pedal coupler.

The most efficient method of learning such an exercise as this is to proceed according to the following plan: (1) Play the pedal part alone, (2) play the left hand (Swell) and the pedals together, (3) play the right hand (Great) and the pedals together, and (4) as written. In this way the pedal part receives three times as much practice as if one had attempted the three staves all at once. Since an organist must always be on his guard to eliminate all halting and hesitation in his playing, it would

probably be unwise to attempt all three staves at once.

As the student becomes familiar with the pedal keyboard he will find that he can gradually find his notes without always resorting to feeling gaps or brushing the surface of the black notes. He will outgrow such procedures more or less as the pianist ceases to worry about keeping his hand in the five-finger position on the keyboard. The organist can, with practice, land on the correct pedal note with hardly a thought as he becomes more and more familiar with the keyboard. As he gains in profici-



ency he will find himself taking a chance on finding a correct pedal note without the preliminary "feeling" process. Playing pedals can, and will, be almost a subconscious process as one becomes well versed in the art of organ playing.

THE END

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TUNER'S TANTRUM

(Continued from Page 15)

made to feel like a servant. He doesn't come as a big businessman, or even as a salesman with a shiny tempting gadget to sell. Frankly (and every tuner who is honest with himself will have to admit this) he labors under a stigma: he is there merely as a *tuner*, not as an artist. The social gap between these is enormous.

When he tunes for concert artists, he comes like a shadow, alone, into an empty auditorium. While he works, hearing nothing but the echoes from his sounding keys, he visualizes what the room will look like perhaps within the hour: many bright lights, many gentlemen and elegantly clothed women taking their seats; the concert artist coming out into a sea of applause, the wonderful clear tones of the music itself which *he*, as much as the artist, has made possible. Yet he gets not the least recognition for this from the mass of listeners. He makes no personal appearance; his name is unknown.

At a moment's notice, the tuner must be ready to tackle hundreds of different makes of pianos, most of them embracing at least one original "feature" that others do not have. Thus he is constantly running into some new and mysterious problem of repair or regulation which he must diagnose on the spot and remedy as best he can.

Regulation, the adjusting of a piano's action so that it operates properly, is really a science in itself. There are many measurements to be learned, such as key-dip, hammer-travel and escape-ment, jack-position, etc. It takes almost as long to be a good regulator as it does to be a good tuner—which is five years or more.

In ordinary repairing a tuner must do a lot of gluing, which also is almost a science—as any glue manufacturer will affirm. Treatises have been written about the many kinds of glue and many methods of applying them to different materials. Among themselves, tuners spend hours—often whole evenings—discussing the pros and cons of the various glues they employ in their work.

There is just as much to know about the many kinds of wood used in the construction of a piano as about glue. The soundboard, a vital, and (when kept clean) beau-

tiful part of the piano, is made of spruce. This is a tough, rigid wood, light, yet strong. Maple is the wood most used in the action itself, which also includes odd kinds like holly and pear. One tiny bushing must be made of rosewood—no other is durable enough.

Many tuners do not learn how to finish or re-finish the case of a piano, because they do not feel the work lies within the province of their profession. The wonder is that they learn so much about the above-listed subjects as they do. But the fact that the average piano-owner expects him to know all these subjects, and to use the knowledge in putting his instrument in order at a wage-rate sometimes lower than that which the unskilled day-laborer is getting right in the neighborhood—that is more wonderful still!

All this is bad for his psychology, and it may even make him a little odd. It may turn him to drink. Or, his defense-mechanism running at its highest protective speed, he may display excessive airs of superiority.

It has been calculated that if all the pianos in the country were given the service which they should normally have, it would take 16 times as many tuners as we now have to do the job. A sizeable number of young men, impressed by these statistics, and by the advanced age of tuners now practicing, have enrolled in the dozen or more newly-founded tuning schools scattered throughout the country. Others have gone into piano shops as apprentices, eagerly looking forward to the time when they are capable of going out and setting up their own businesses.

It is a rosy promise, but as a matter of fact, as these enthusiastic youngsters venture out for themselves, not all are able to make a living. For unless he is lucky enough to locate in a region where there is absolutely no competition, the average new tuner soon finds that the old timers have the situation well in hand—quite sewed up, in other words. He hasn't been told that it takes time and patience to build up a tuning practice, that housewives are suspicious of tuners unknown to them, and skeptical about the abilities of beginners. (Continued on next page)

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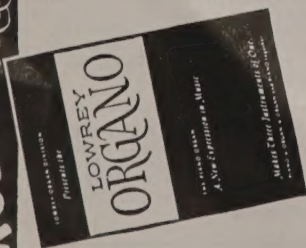
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TUNER'S TANTRUM

(Continued from Page 63)

Naturally the new tuner coming face to face with this situation is frustrated and angry. Having spent so much time and effort to attain a small niche for himself in the business world, and having been so neatly thwarted, he instantly becomes a potential menace to the piano-owning populace. Many give up in discouragement and drift to other occupations, or to relief. However, too large a number go out almost like criminals-at-large to "do" the public to the limit of their ability, often beyond the limits of the law. This state of affairs has created a bad situation all around, and it calls for an immediate remedy, if such can be found.

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The members of the American Society of Piano Technicians are genuinely concerned with the possibility that there soon may be a catastrophic shortage of competent piano-tuners. They want the public at least to see the warning signs. The piano industry is really a very large one, and, since the tuner is indispensable to it, there is no sense in trying to minimize his importance. Besides, when it is realized that he is also a necessary support to many publishers of music, thousands of music teachers, and perhaps millions of piano players, his value becomes undeniable.

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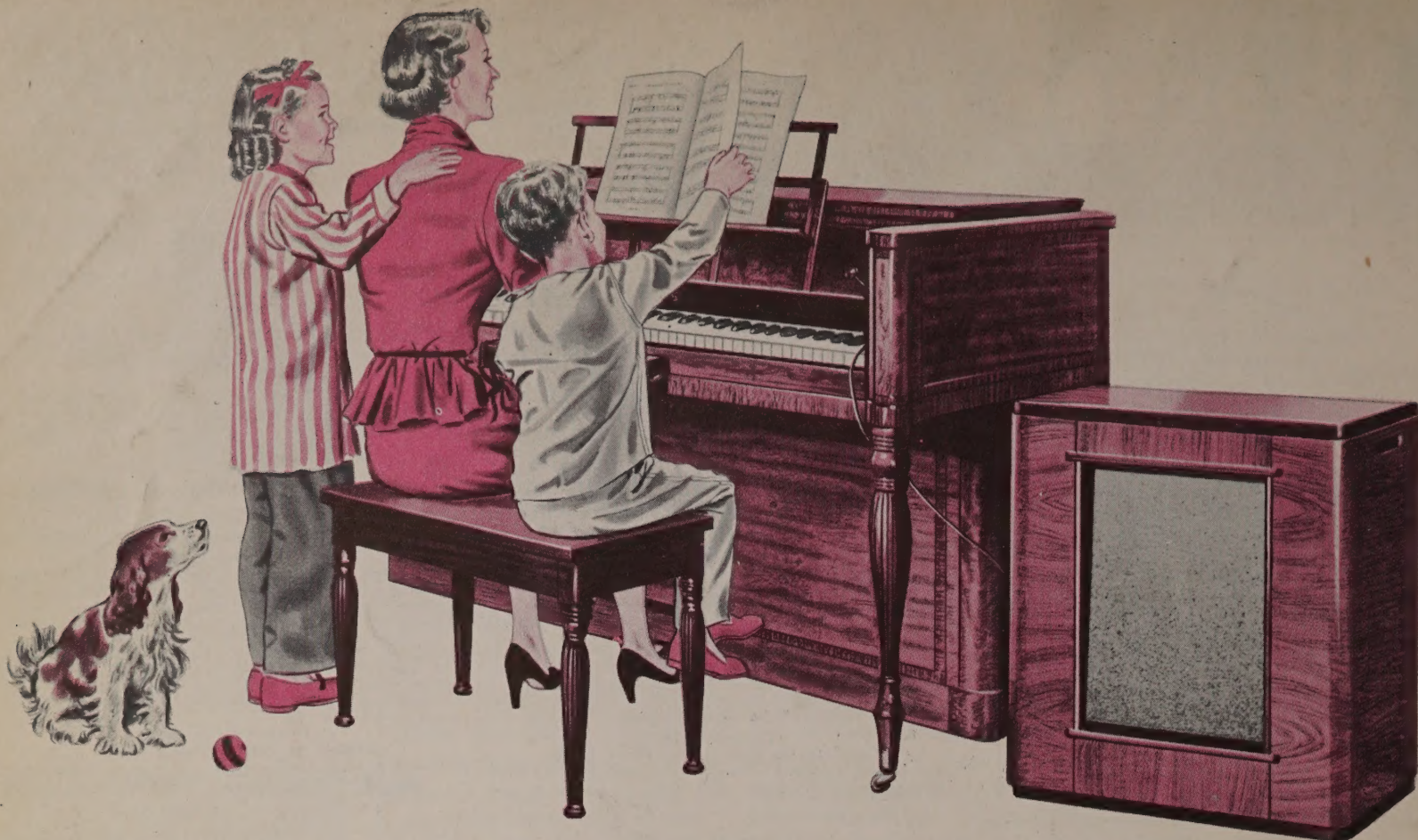
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